

THE

CONNOISSEUR

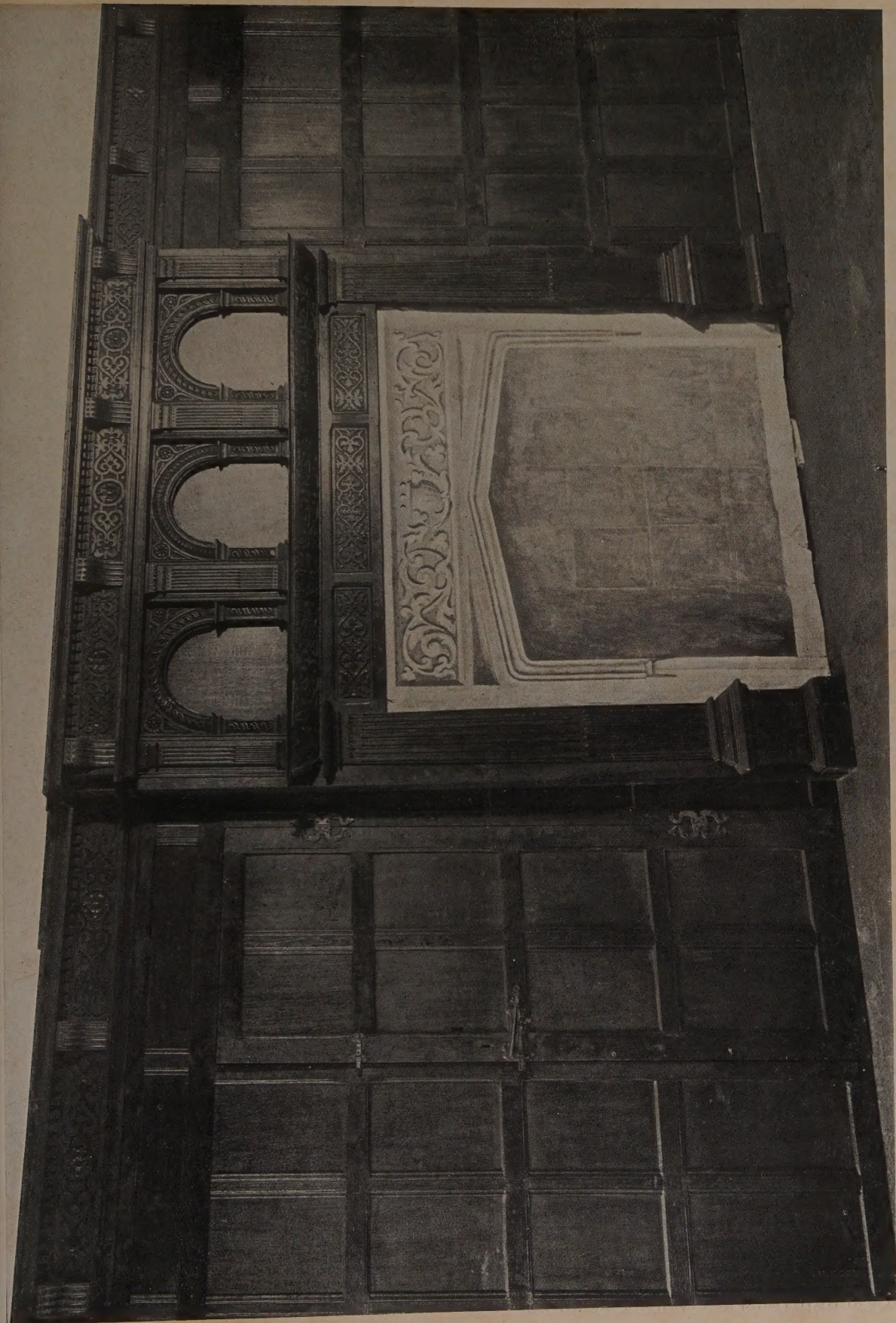
A MAGAZINE FOR COLLECTORS





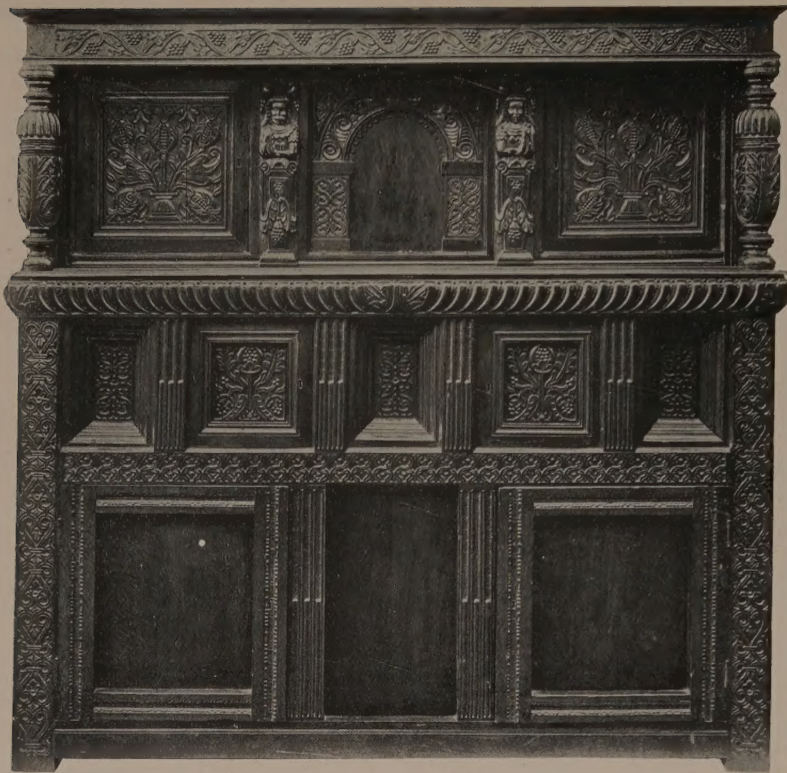
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March, 1909.—No. xci.

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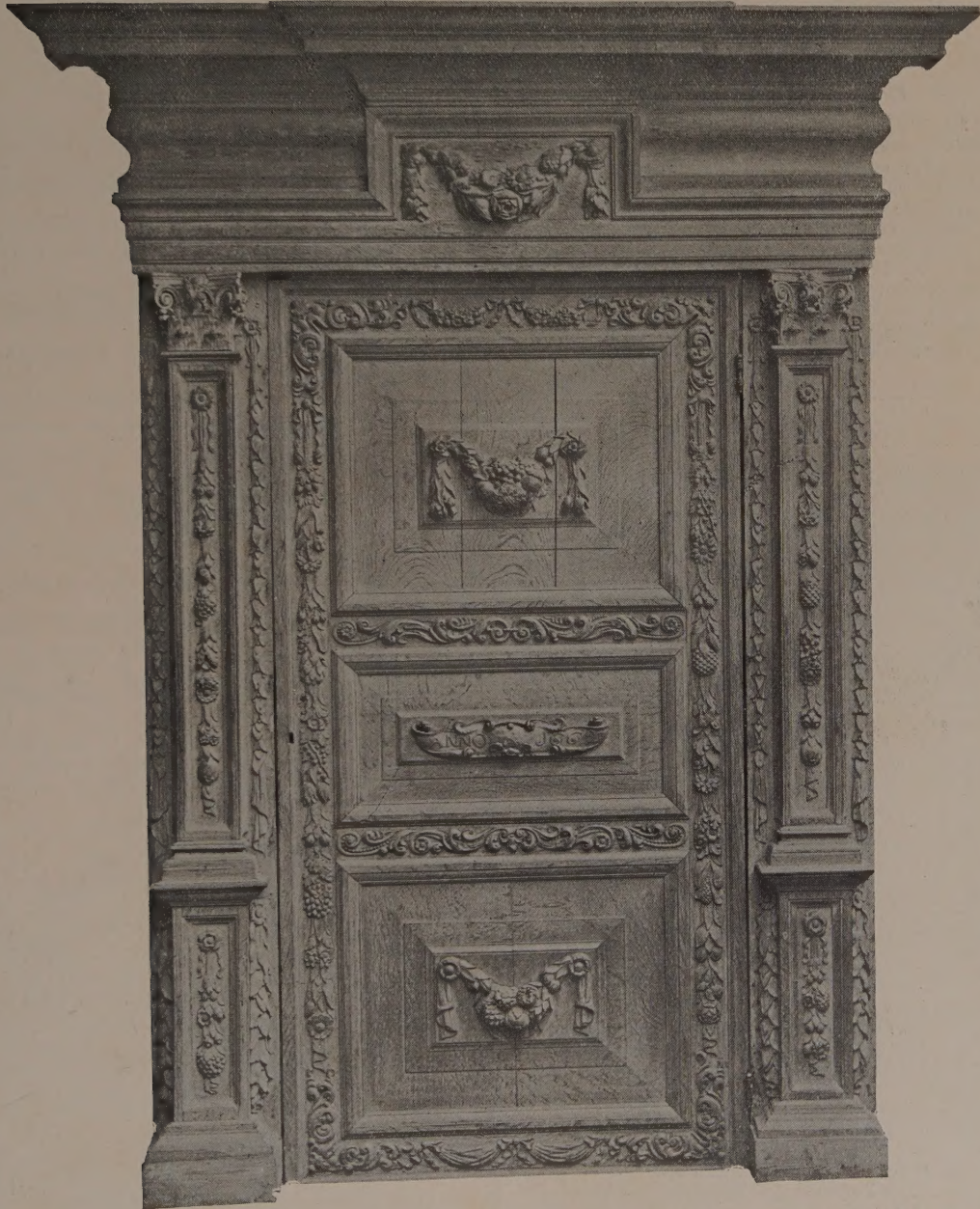
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The Connoisseur

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... The ... Connoisseur Register

of Works of Art and Curios of every kind in the possession
— of private individuals, now for sale or wanted. —

Collectors and Dealers should carefully read these Advertisements.

The Register Columns will be found of great assistance in bringing Readers of The Connoisseur Magazine into direct communication with **private individuals** desirous of **buying** or **selling** works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. **Buyers** will find that careful perusal of **these columns** will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

The charge is 2d. per word, which must be prepaid and sent in by the 14th of every month; special terms for illustrated announcements from the **Advertisement Manager, 95, Temple Chambers, Temple Avenue, E.C.**, to whom all advertisements should be addressed.

All replies must be inserted in a **blank envelope** with the **Register Number** on the **right hand top corner**, with a **loose penny stamp** for each reply, and placed in an envelope to be addressed to the **Connoisseur Magazine Register, 95, Temple Chambers, Temple Avenue, E.C.**

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected

SPECIAL NOTICE.—No article that is in the possession of any **Dealer** or **Manufacturer** should appear in these columns.



MISS FARRINGTON AND HER BROTHERS, CHARLES AND HENRY.
BY HARLOW. SIZE, 76 INS. BY 44 INS.

FOR SALE. From a Private Collection.
Seen in London. Write No. R3,389

For Sale.—Genuine high-class Antiquities. [No. R3,347]

Wanted.—Proof Engravings after Sir David Wilkie, R.A.
State price. [No. R3,348]

Nelson Letter.—Owner wishes to sell or exchange for rare stamps or other curios. The letter, which is of two pages, addressed to Thomas Lloyd, London, bears date Bath, January 29th, 1798, with full signature. Copy of letter sent on application. [No. R3,349]

For Sale.—Grand old mahogany Bedstead, richly carved, 8 ft. high. [No. R3,350]

Oil Painting by Rubens, for sale, No. 867 in *Smith's Catalogue of Dutch, Flemish and French Painters*, published 1830, Smith & Son, 137, Bond Street. Size, 13 ft. by 11 ft. [No. R3,351]

"Connoisseur" (1907), 7s. 6d. Several Books on China. [No. R3,352]

Rare Opportunity.—Pieces Chippendale, Sheraton inlaid Furniture from Studio. Sale, or exchange old oak. [No. R3,353]

Wanted.—Old Leeds Cream Ware, also blue Spode Plates and small pieces. [No. R3,354]

"Connoisseur."—Absolutely complete set, perfect condition, unbound, including all Indices, title-pages, special 20s. Index and special numbers. Unprecedented opportunity. Offers? [No. R3,355]

China for Sale.—Crown Derby, Worcester, Adams. Fine specimens of Needlework Pictures. [No. R3,356]

Whieldon, Leeds, and Staffordshire Pottery.—List and photos. sent. [No. R3,357]

Pewter.—Overplus of large collection. [No. R3,358]

From the Old Priory, Lewisham.—45 ft. of Crystal and Diamond Dust, two green Crystals, one rose-pink Crystal; Gothic-top Door, Mosaic glass inlaid. [No. R3,359]

Fine old Baxter Print.—*Lake Lucerne*, signed, genuine. £2 15s. [No. R3,360]

Autographs for Sale.—Four Royal, and about fifty of British Dukes, Earls, and persons of distinction in diplomacy, society and business. [No. R3,361]

Antique Lace.—Lady has fine collection for sale, Alençon, Mechlin, Flemish, etc., etc. No dealers. To be seen in London. [No. R3,362]

Baxter Prints. [No. R3,363]

Whieldon Figure. [No. R3,364]

Swansea Dish. [No. R3,365]

Chinese Incense Burner.—Cloisonné enamel, height 12 in., richly chased handles, and decorated with Imperial Dragon. Photo. [No. R3,366]

Bristol Teapot.—Marked, fine condition, £15. [No. R3,367]

Fine Rare Antique Jacobean Oak Chest of Drawers. £20. [No. R3,368]

Continued on Pages XVIII. & XXII.

The Connoisseur

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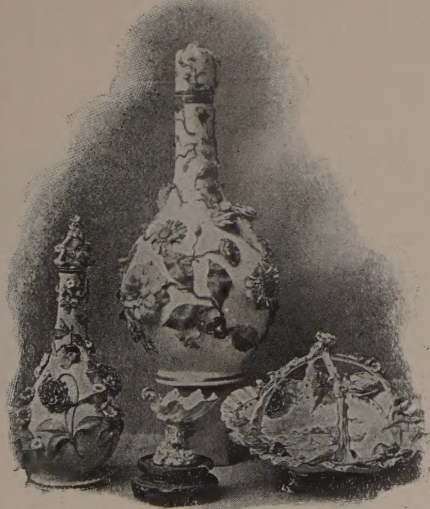
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THE CONNOISSEUR MAGAZINE

(Edited by J. T. HERBERT BAILY).

Editorial and Advertisement Offices: 95, Temple Chambers, Temple Avenue, E.C.

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Lambert, Goldsmiths, Jewellers, and Silversmiths

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Anne

A unique collection of Diamond Work, Enamels, and Works of Art. Every description of Decorative, Table, and Ecclesiastical Gift and Silver Plate.

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March, 1909 — No. xci.

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The Connoisseur

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INSPECTION
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BUENOS AYRES

PARIS

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March, 1909.—No. xci.

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VIII.

The Connoisseur

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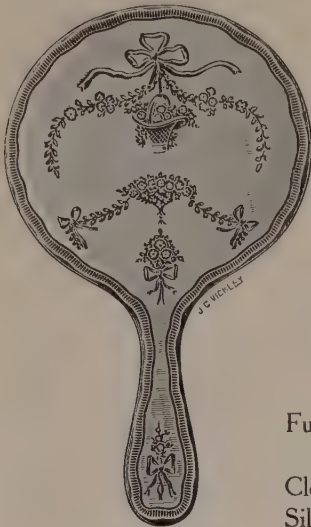
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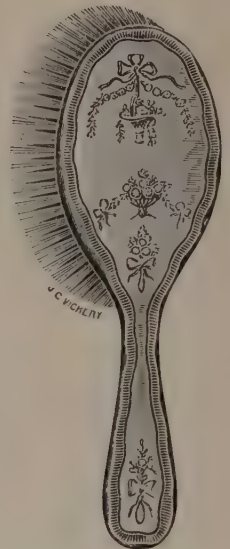
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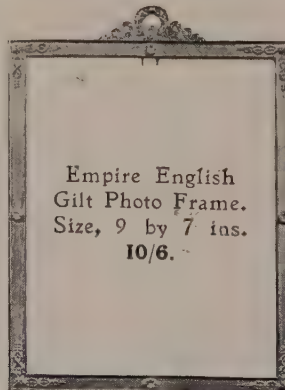
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The Connoisseur Register

Collectors desirous of exchanging or selling any Specimens by private treaty should utilise the columns of THE CONNOISSEUR Register. The charge is only 2d. per word. See Advertisement pages in this Number, Nos. iv., xviii. and xxii.

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The Connoisseur

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March, 1909.—No. xci.

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THE CONNOISSEUR REGISTER

Continued from Page IV.

Old Bow-front Mahogany Sheraton Sideboard,
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[No. R3,369]

Choice old Worcester Tea and Coffee Service, £15.
[No. R3,370]

Six Antique Chippendale Chairs, £27. [No. R3,371]

Old Jacobean Oak Buffet, £32; **Old Jacobean Refectory Table,** 8 ft. long, £17. [No. R3,372]

Magnificent old Oak Chimney Piece, for sale, massive carving; rare specimen. Photograph. [No. R3,373]

Large Gallery, Oil Painting (*Satyr and Nymph*), size 5 ft. 6 in. by 3 ft. 6 in., gilt framed. Offers? [No. R3,374]

Wanted.—Pictures of Birds, Flowers or Butterflies, painted on Chinese rice paper. [No. R3,375]

"Life in London, or Day and Night Scenes, 1821."
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28 Vols. of Plays, from The Prompt Book of Covent Garden and Drury Lane, date from 1806, with remarks by Mrs. Inchbald. Perfect condition. Offers? [No. R3,377]

White Silk Shoulder Scarf, with border of gold coloured silk and gold threads. Perfect. Valued £2 10s. Offers? [No. R3,378]

Old-fashioned Square Shawl.—Groups of coloured flowers on cream silky ground. As new. Offers? [No. R3,379]

Old-fashioned Shoulder Cape, netted silk, threaded pearl beads, deep silk fringe, cords and tassels. Offers? [No. R3,380]

Russian Bashlyk, in fine scarlet cloth, handsomely embroidered in gold braid. Never used. Offers? [No. R3,381]

Old Workbox, ornamented Marqueterie style, fitted mother-of-pearl implements, lined yellow satin. Offers? [No. R3,382]

Spode Dinner Service, for sale, about 130 pieces. Mark impressed and printed in blue. Plate sent on approval. [No. R3,383]

For Sale.—Small Combination Piano and Work-Table in rosewood, 34 in. long, 22 in. broad, 32 in. high. Photos. [No. R3,384]

French Polisher desires situation, seven years in antique furniture trade; good references. Apply [No. R3,385]

Private Collection of Old Masters.—Many ladies' portraits. Seen by appointment, London. [No. R3,386]

For Sale.—21 old Patch-Boxes; Queen Anne small inlaid Chest of Drawers; old China and Prints. [No. R3,387]

Old Silver for Sale.—Teapot, 1737, by Thomas Farrer; Taper Stick, 1739, by William Gould; Teapot Stand, 1788, by Hester Bateman. [No. R3,388]

Important old English Bookcase and three Console Tables, finely mounted. Very low price. [No. R3,390]

Snuff-Box, Copper Shoe, 5s. 6d. [No. R3,391]

Painting.—*Gipsy Encampment*, signed W. Shayer, 18 in. by 12 in. Set Le Blond ovals. [No. R3,392]

"Lady Betty Delme and Children."—Beautiful framed mezzotint by Ernest Stampe, after Reynolds. £8 8s. [No. R3,393]

Continued on Page XXII.

The Connoisseur

BY APPOINTMENT



220
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PARIS

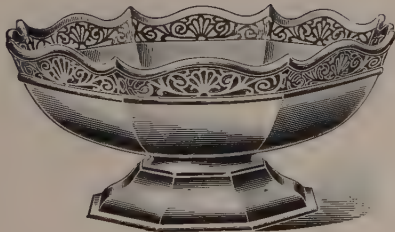
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March, 1903.—No. xci.

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Continued from Pages IV. and XVIII.

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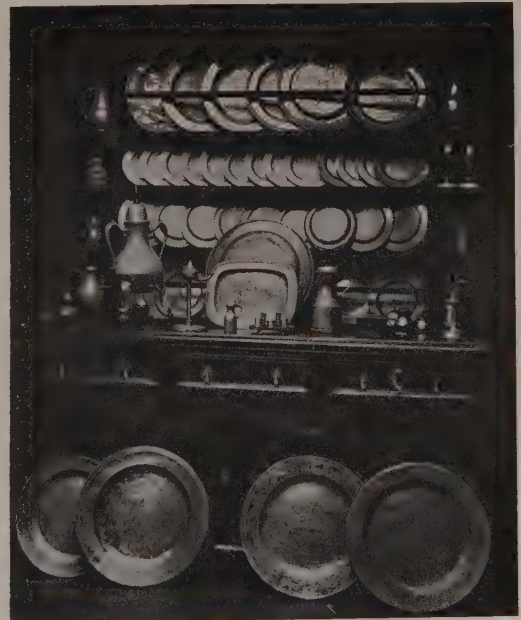


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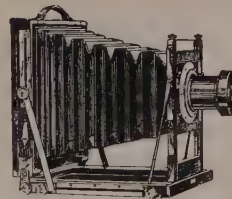
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AN Enquiry Department is conducted by The Connoisseur Magazine to assist readers to obtain reliable information regarding all subjects of interest to the collector. Queries may be sent upon the enquiry coupon which is printed upon the preceding page, and replies will either be inserted free of charge in the magazine in order of rotation, or sent direct per return of post for a small fee. Expert opinions can be given as to the value and origin of any objects that are sent to us, for a reasonable charge, and arrangements can be made with authoritative experts to inspect collections in the country upon very favourable terms. As far as possible, objects sent to us will be returned upon the day of receipt, together with expert's opinion. Pictures and drawings, however, are only examined at our offices twice a month, namely, upon the second and fourth Wednesdays, and they will be returned as soon as possible. Special attention is called to our "Notes and Queries" page, upon which questions difficult of elucidation are printed in order that our readers may assist in solving them. Photographs of pictures for identification will be inserted on this page if a fee of half-a-guinea is paid to cover cost of making block, etc. Information so obtained could be sent by post or inserted in a subsequent issue. All communications and goods relating to the Enquiry Department should be addressed to the Enquiry Manager, The Connoisseur Magazine, 95, Temple Chambers, E.C.

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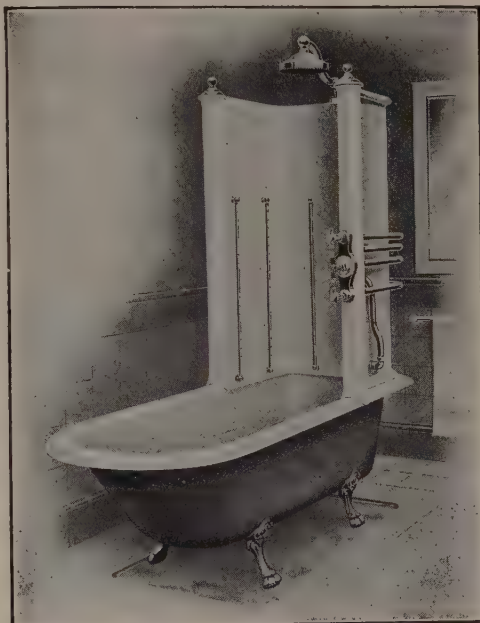
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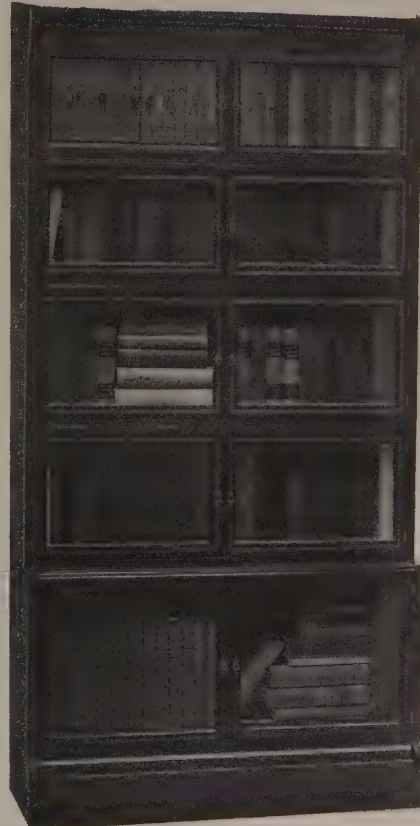
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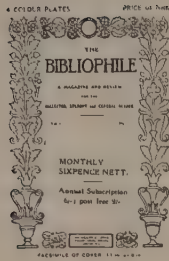


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Part II. By Leonard Willoughby

OF the maritime cities of the world, it is probable that none has passed through so many picturesque vicissitudes as Bristol. From the very earliest days, when the city's history is lost in Celtic traditions, Bristol has ever been rich in historic associations. For many years it was the marriage portion of the queens of England, and it can boast of possessing a larger number of rights and privileges than any other city. After London it was the first city in England to attain the dignity of a county, and it can claim a remarkable number of famous men as its citizens. It was Bristol that sent forth John and Sebastian Cabot to discover North America; while there are intimate associations with such well-known names as Southey, Chatterton, Coleridge, Wordsworth, Hannah More, Elizabeth Fry, Edmund Burke, Humphrey Davy, Daniel Defoe, and Sir Thomas Lawrence. Of the great philanthropists, of which the city has been rich, Colston, Whitson, Richard Reynolds, Mary Carpenter, and George Müller are names which stand prominently forth.

In later years Bristol's most generous donor has been Lord Winterstoke, the head of that world-wide known firm, W. D. and H. O. Wills. This benefactor, so ever ready to support public enterprise, has given many valuable gifts to the city, amongst these being the Art Gallery and Museum. The name of Fry also is well known all over the globe; and

Mr. Joseph Stores Fry, the head of the celebrated Quaker family, and the head of the great cocoa and chocolate manufacturers, has done much for local philanthropy. Of the great trades and industries of Bristol, it must suffice to say that to-day its exports include tobacco, paper, chocolate, and clothing; while the conditions of labour and the care of workpeople in its gigantic factories stand as an example for other cities and towns. Apart from commerce, Bristol is certainly rich in interests. From an historical point of view there is much to attract visitors. Its buildings, cathedral, and ancient churches; its historic spots and old inns—whose landlords are credited with having founded Bristol's reputation for hospitality—

all make the city a most interesting one to visit. Socially, also, Bristol has associations which can never die; for it must be remembered that at the time of the city's commercial decline in the eighteenth century, the suburb of Clifton and Hotwells was the rendezvous of Society, who came there to "take the waters."

Taking a retrospect of the chief historical events of Bristol in connection with England's kings and queens since Norman days—for there are no events worthy of record prior to those days—I may mention the following interesting points.

Bristolians in 1068 were strongly opposed to rebellion, and were immediately submissive to the



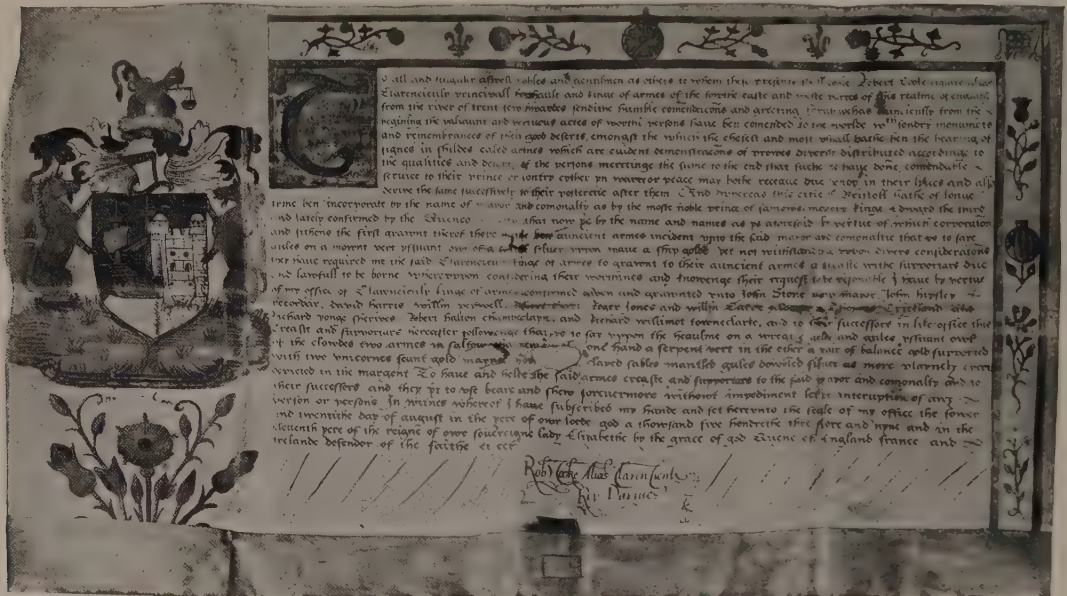
THE MAYOR'S SEAL

Norman rule. In fact, they actually beat off the three sons of King Harold, who entered the Avon with fifty-two ships, manned by Irish rovers, in the hope of plundering the town. This led to the erection of the castle on the weakest side of the city's defences—the narrow neck of the peninsula which connected it with Gloucestershire—and the strengthening of the city with a second wall.

In Henry I.'s reign the castle was demolished by Robert, Earl of Gloucester, the natural son of

in Bristol, and spent Christmas in the castle. Edward II. twice sought refuge in Bristol, and from there was taken to his tragic end at Berkeley.

In Edward III.'s reign Bristol contributed 24 ships and 608 men to Edward's invasion of France. For this he granted the city a charter, hitherto confined to London alone, constituting the borough into an independent county. The absorption of the community on the southern bank of the Avon, and the creation of a common council, were also important



GRANT OF CREST AND SUPPORTERS TO

CITY ARMS, 1569

Henry I., who replaced it by a lofty keep. Bristol became, later on, the central bulwark of revolt against Stephen, who was kept a prisoner in the city. Henry I. was brought here for safety, and educated by a Bristol schoolmaster, which resulted in his rewarding the city with a charter giving Bristolians the city of Dublin as a place of habitation. John being, by right of marriage, the owner of Bristol and its castle, he granted the burghers their earliest charters of liberty, now extant. He was a frequent visitor, chiefly for hunting in Kingswood, which enveloped the eastern and northern sides of the city. In 1224 Eleanor of Brittany was brought captive to the castle, where she was kept eighteen years till she died. About this time the harbour was enlarged by the cutting of a wide and deep channel for the From. The old wooden bridge was replaced by one of stone, and the old original wall became useless for purposes of defence. Edward I. in 1284, after the conquest of Wales, held a parliament

concessions. Richard II. came twice with armies bound for Ireland, and it was about this period that the wealth and enterprise of Bristol merchants greatly developed. Many of the existing beautiful churches were then erected. In 1446 Henry VI. granted the burgesses further privileges during his visit to the city, while a few years later Edward VI.'s visit gave rise to Chatterton's tragic ballad, "Sir Charles Bawdon." Henry VII. came to Bristol for support and sympathy after Bosworth, and again four years later, when he levied a fine of 20s. on all townspeople worth £20, because he considered their wives were too sumptuously apparelled. Henry VIII. suppressed the wealthy abbey of St. Augustine and twelve well-known priories, but his intended visit to the city was put off owing to an outbreak of the plague.

Elizabeth made a "progress" in 1574 to Bristol, and the citizens gave her a magnificent reception,

Bristol Corporation Treasures

which greatly delighted her. James I.'s queen came in 1613, and was also entertained in right royal style. Amongst the entertainments prepared for her was a sham sea-fight. So greatly pleased was she at her reception that she declared "she never knew she was a queen till she came to Bristol." In the Civil War Bristol was coveted by both parties, and at the outbreak the civic authorities admitted a parliamentary

by privateering enterprises of Bristol merchants. In the eighteenth century John Wesley began his open-air preaching; in 1770 Chatterton, a great literary genius, died by his own hand; in 1773 Hannah More's first work came before the public; and in 1774 Robert Southey was born in Wine Street. In 1831 the Bristol riots did enormous damage to property, life, and art treasures. In 1838 the *Great*



BRISTOL SEALS

Statute Merchants' Seal, 1283
Ancient Common Seal (Reverse)
Admiralty Seal, 1460

Present Seal, 1569
(Obverse and Reverse)

Mayor's Seal
Ancient Common Seal (Obverse)
Later Mayor's Seal

force. The city surrendered in 1643 to Prince Rupert, who seized it with a force of 20,000 men. In 1645 Bristol was seized by Cromwell and Fairfax, and during the Protectorate the castle was razed to the ground. Charles II. visited Bristol after his restoration, and James II., on his way to visit the scene of Monmouth's rout at Sedgemoor, also came. William III., after his victory at the Boyne, visited the city, as did Queen Anne in 1702.

The prosperity of Bristol declined during the reign of the Tudors, but on the conquest of Jamaica and the West Indies and the growth of the American colonies, it revived. Bristol was famous for its cloth trade, but this unfortunately decayed. Large sums were made in the sixteenth and seventeenth centuries

Western steamship was launched — the pioneer of transatlantic steam traffic — but unfortunately this opportunity of establishing the lead in American steamship service was not accepted, and instead of following up this initial vessel with others of similar type, the proprietors allowed themselves to be supplanted by Liverpool. However, the advent of the Avonmouth and Portishead Docks, which the Corporation acquired in 1884, opened up a new era, and since then the trade of the port has steadily increased.

That Bristol is a place of remarkable interest and beauty is undeniable, and the individual who fails to find a charm of some sort, or to be impressed or instructed by what is to be seen in "the faithful city," must indeed be wanting in ordinary

intelligence. The object of my article is chiefly to describe the treasures belonging to the Corporation, and in doing this I have more than enough matter to deal with. I have already described in the first part of this article the insignia, such as the swords of state, maces, and collars of office, and also the pictures, and I have now to add a description of the arms and supporters of the city, the seals, and other interesting objects stored within the Council House. Of the magnificent Corporation plate I give illustrations, and it will at once be seen that the city is extraordinarily fortunate in being the possessor of a very valuable collection, a good portion of which, curiously enough, has from time to time been presented by local ladies, who have set a good example in this respect.

The design of arms of the city was no doubt originally taken from the common seal. There are many cities and towns whose arms have obviously been so formed by placing on shields the device of their seals, and when so treated were naturally quite appropriate. This practice began quite early. The arms of Bristol may be blazoned as: *Gules a castle argent, issuing therefrom a ship on the waves proper*. The arms are obviously derived from the fourteenth-century mayoralty seals, which bear a representation of a castellated water-gate with the prow of a vessel issuing from it. To the fifteenth century possibly belong three shields of arms formed by placing the devices or badges on parti-coloured fields of the livery colours. The crest and supports were added to the city arms by grant from Robert Cooke, Clarencieux, *temp.* Elizabeth. These consist of two unicorns. The crest is—*two human arms issuing from the clouds in saltire, one hand holding a serpent, the other a pair of scales*.

The common seal of the city is a fine double one, *temp.* Edward I., of latten, $2\frac{7}{8}$ inches in diameter. The obverse bears for device a representation of the castle of Bristol with two towers of unequal size, on the smaller of which is a man blowing a *tuba*, or trumpet. In front is a lofty gatehouse with closed doors set in a crenellated wall with a square turret at each end. The whole is encompassed by a second wall and ditch, or the water may represent the river Avon. The reverse has on the dexter side a lofty embattled arch or water-gate set in masonry, on the top of which is a man with a fillet round his head, with his left hand raised and forefinger extended. The rest of the field is occupied by a single-masted vessel on the waves—in which there are three fish—steered by means of a board by a man in a round cap.

Legend: ✕ Secreti Clavis Sum · Portus · Navita · Navis Portam Custodit · Portum Vigil indice prodit.

Which means, "I am the Countreseal. (Here is) a haven, a mariner, a ship. The warder guards the gate (and) points out the haven with his forefinger." There is also a version of this fine seal, made in 1659. It is of latten, 3 inches in diameter, with the same device and legend, but differing in details of architecture.

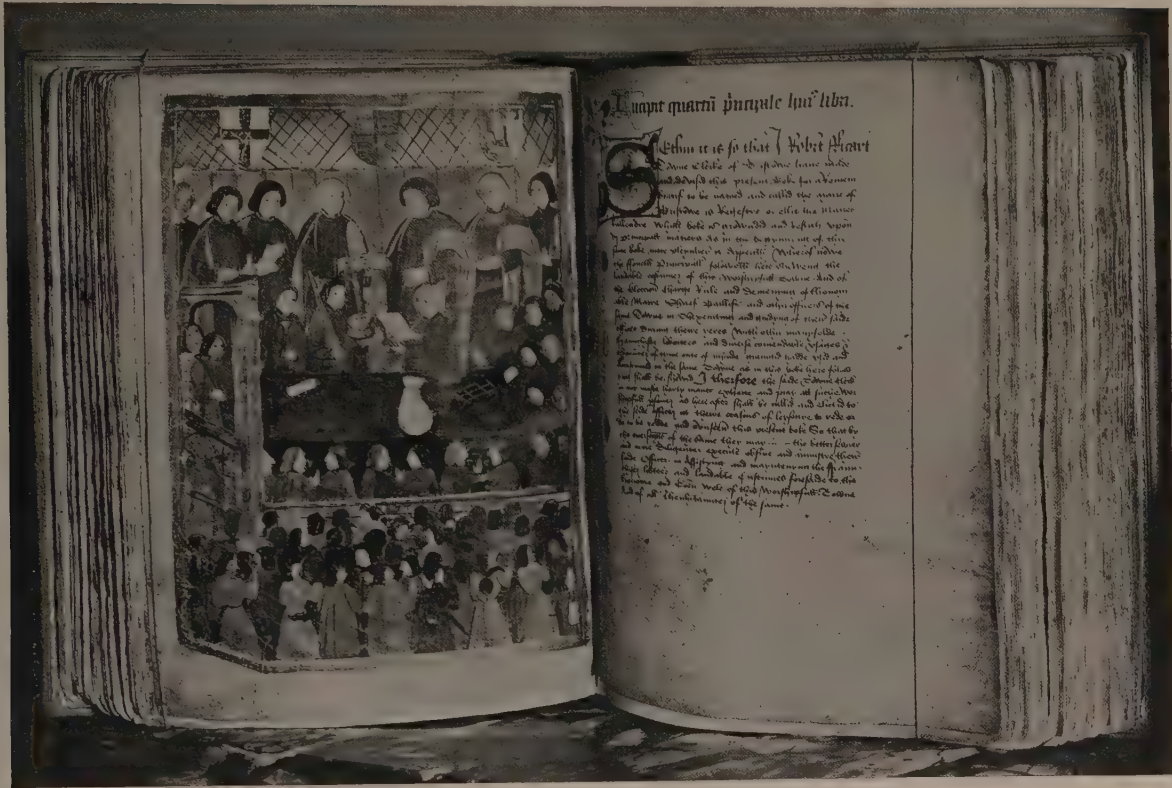
The mayoral seals are three in number. The oldest is circular, $1\frac{1}{8}$ inches in diameter, of the same date, and by the same hand as the city seal. On the prow of the vessel in the device is a banner of England and the letter B. The second seal is circular, $1\frac{1}{2}$ inches in diameter, and of silver. The device is an ornate version of that on the older seal, with two warders blowing horns. The vessel is restrained by a chain, and the banner bears the arms of France ancient and England quarterly. Impressions of this seal are attached to deeds of 1364. The third mayoral seal resembles in character the other seals, except that there are two quartered banners on the towers, and that on the ship has the fleur-de-lys of France reduced to three. The seal probably dates from 1500. The mayor's seal now in use is oval, $1\frac{3}{4}$ inches long, with a shield of the city arms, with helm, mantling, and crest.

The Admiralty seal is circular, and of silver, 2 inches in diameter. Device: a single-masted vessel in full sail on the waves. The sail is charged with the royal arms—France modern, England quarterly. Date 1460. Other seals are those of the Chamberlain, which is 1 inch in diameter, the device being a bag or purse, drawn together with strings at the top. The "King's seal" of the Statute Merchants, provided under the Statute of Acton Burnell 1283, is circular, $1\frac{3}{4}$ inches in diameter, and has the king's bust between two triple-towered castles, with a lion of England in base. The "Clerk's seal" is now lost, though a detached impression of it in the British Museum bears a very coarsely engraved leopard's face and a legend, which appears to read—

BRISTO · CL MT.

The Council House requires no particular mention from an architectural point of view. Internally there are several fine rooms, such as the council chamber, committee rooms, Lord Mayor's parlour, and committee room for receiving deputations. The staircase is imposing, the treads being of enamel and brass. The balusters are also of brass, the design being Doric columns. In one committee room the walls are hung round with paintings of mayors, and portraits of the Earl of Pembroke, the Earl of Portland, the Earl of Dorset, Lord Bvrlie, and the

Bristol Corporation Treasures



RICART'S KALENDAR

Earl of Salisbury. Beneath these are a number of highly interesting letters, in frames, from the Duke of Cumberland, Nelson, Wellington, Sir Thos. Lawrence, Earl Eldon (Lord Chancellor), Duke of Beaufort, Earls Roberts and Rosebery, Marquises of Dufferin and Salisbry. There is also the letter of surrender of the city to Prince Rupert, 1643. In another committee room are pictures of Edmund Burke, by Reynolds; Edward Colston, by Richardson; Lord Clare, by Gainsborough; Sir Richard Lane; Alderman Noble, by Bird, R.A.; Richard Bayley (mayor 1741), and Anne Bayley (mayoress), by Wood.

At the top of the stairs to these rooms is a large statue of Edward III.

In the Lord Mayor's committee room there is a finely carved oak fireplace, with the city's arms on it. The doors are extremely handsome and massive, and there is a panelled oak dado. The parlour has also a carved oak fireplace, the mantel being supported on marble columns. The furniture is magnificently carved and very solid, and the room generally is delightfully bright, lofty, and comfortable, and convenient for the purposes of the city's chief magistrate, whose multifarious duties are by no means light. Amongst the most interesting manuscripts and records of the Corporation is Robert Ricart's MS. entitled *The Maire of Bristowe is Kalendar*. Ricart

was town clerk 1479 to 1508. This book gives a chronicle of the chief events in the history of the city, and also "the laudable costumery of this worshipfull Towne, and of the eleccion, charge, rule, and demenyng of Honourable Maire, Sherif, Bailiff, and other officers of the same Towne in Hexecuting and Guidyng of theire said officers during theire yeres." The description of the mayor's robes he is to wear on his election is "his habite, that is to seie his scarlat cloke, furred, with his blak a lyre hode, or tepet of blak felwet." The illustration given of one picture painted by Ricart himself in this book, depicts the induction of the mayor in the Guildhall. In the upper part of the picture, behind a table with a green cover, on which are a money-bag, a parchment roll, a penner and ink-horn, and a black leather bookcase, stand seven figures in scarlet robes. The retiring mayor is handing the Bible to the newly elected mayor, the sheriff, and four aldermen. Below are the town clerk, who is reading the oath from a book, the sword-bearer with the "Kynges Swerde and his hatte," or cap of maintenance, and one of the sergeants-of-mace holding a mace. The other seven sergeants, each carrying his mace, stand below the table, while on the other side are nine more aldermen. It will be noted the maces are of the old form, with flattened

heads. The date of this picture is *temp.* Edward IV. It is a most valuable and interesting book, and greatly prized by the Corporation.

Bristol city, so charmingly situated, so rich in treasure, history, and loyal fame, has set a high example to most towns. Its civic government is quite excellent, its citizens are wisely progressive, and with enlightened ideas, maintaining at the same time to the full the ancient dignity of their great city. Its venerable buildings are well preserved and cared for, and its fine shops, streets, and open spaces show artistic taste in many respects. It is a most important centre, and one still growing steadily in importance as a maritime port. All this is undoubtedly due to that stern old spirit of energy which is so conspicuously the trait of its citizens,

and which has happily been inherited by succeeding generations of Bristolians from the rugged tenth century onwards, through all sorts of vicissitudes, down to this socialistically tending twentieth century. It is indeed a city full of throbbing life and enterprise, and yet withal still teeming with delightful links with the past, which age has in no way obliterated, rather only—

“Time’s gradual touch
Has moulded into beauty many a tower
Which, when it frowned with all its battlements,
Was only terrible.”

For the details of the Corporation plate, insignia, and seals I am indebted to Messrs. Jewitt & Hope’s publication, *Corporation Plate and Insignia*.



PART OF SILVER DESSERT SERVICE

(SEE PAGE 161)



Mademoiselle Parisot.

THE BRISTOL CORPORATION PLATE



No. 1



No. 2

No. 1.—Silver-gilt rose-water Dish, bequeathed by Alderman Robert Kitchen, 1573. It is 19½ in. in diameter, and is engraved with Arabesque work, scallop shells and flowers. In the centre is a raised shield of arms. Hall-mark, London, 1595-6. Maker's mark I. B. in a shield, with a rose in base.

During the riots in Bristol in 1831 this dish was stolen by James Ives, who cut it up into 167 pieces. He tried to sell some of the pieces to a Bristol silversmith, as being part of some old family plate. The story sounding suspicious, Ives was requested to call again next day, and bring with him the remaining pieces. This he did, when he was immediately arrested, and served a sentence of fourteen years. Mr. Williams, the silversmith, succeeded after great trouble in fitting the pieces together, rivetting them on to a silver plate, which now forms the back, and bears an inscription recording the history of the recovery of the dish. On Ives being released from prison at the end of fourteen years, he coolly called and asked to see the piece of plate as restored, and which had caused him so much inconvenience.

No. 2.—Silver-gilt Ewer, bequeathed by Robert Kitchen, 1573. It has a plain curved handle, the body being covered with Arabesque work. In front is a cherub's head in high relief. The height is 12 in. Hall-marks, London, 1595-6.



No. 3.—Monteith Punch-Bowl of silver, 12 in. in diameter, and including rim 11 in. high.

It is quite plain, with a moulded foot, and a moveable rim.

On the bowl are engraved the city arms, and round the rim: "The Gift of Mr. George Smyther."

Under the foot is engraved, "Exchanged in ye year 1709."

It weighs 105 oz. 7 dwt. Hall-marks, London, 1708-9.

No. 3

No. 4.—Silver Tankard, 8 in. high. It has engraved on it the city arms, and inscribed, "The Gift of Mrs. Mary Boucher."

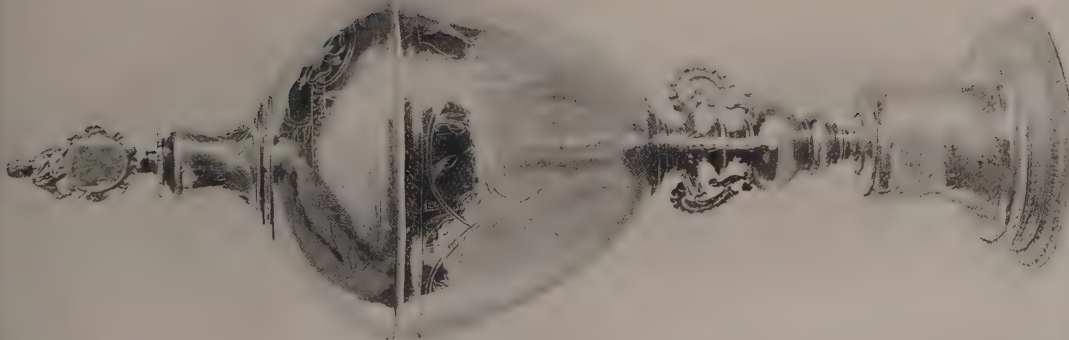
Under the foot is inscribed, "Exchanged in ye year 1709."

Weight, 52 oz. 10 dwt.



No. 4

Bristol Corporation Treasures



No. 5

No. 5.—The "Grace Cup" is of silver-gilt, 15½ in. high, supporting an oval shield surmounted the cover. On this shield are the donor's arms, and around the lip of the cup is the inscription: *EX DONO WILLMI BYRDE FILII WILLMI BYRDE GENEROSI ISTIVS DOMVS PRECIPVE BENEFACIVMS, 1591*. The donor of this cup, William Byrde, was son of a former mayor of Bristol. The cup, however, belongs to the charity known as "Queen Elizabeth's Hospital," founded by John Carr in 1586 for poor children and orphans, of which foundation the Corporation of Bristol were perpetual governors. This is why the cup is in the custody of the Corporation. Hall-marks illegible.



No. 6

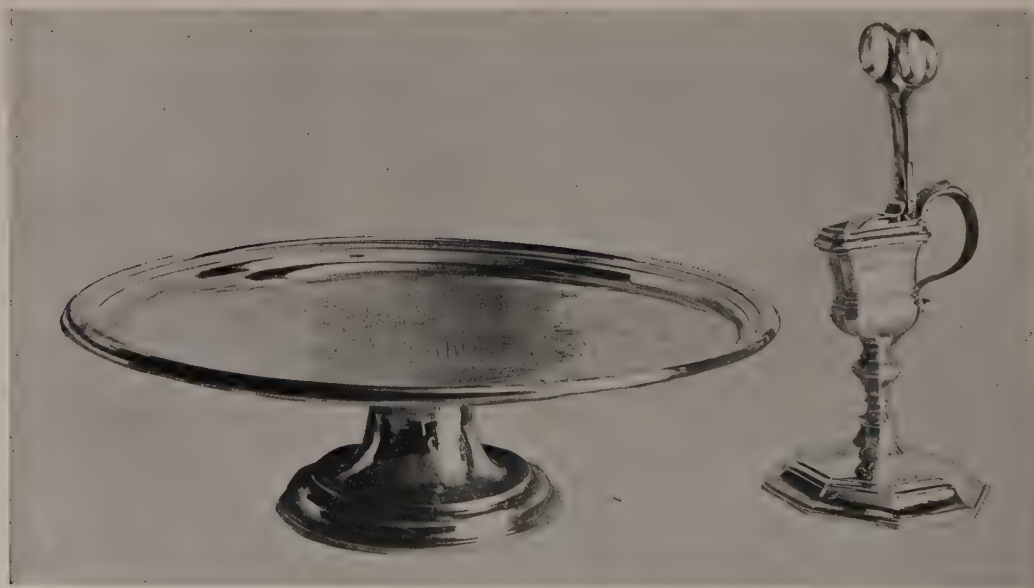
No. 6.—Pair of silver-gilt tankards, 13½ in. high. These are known to be two of the finest specimens existing, and are of great value. They are elaborately ornamented with belts of repoussé and engraved work, consisting of foliated arabesques with festoons of fruit and flowers. In compartments are sea monsters. On the front are the arms of the donor, and round the lip the inscription: *"EX DONO JOHANNIS DODDRIDGE RECORDATORIS BRISTOLIE, 1638"*. London hall-marks, 1634-5. Maker's mark, a bust.



No. 7

No. 7.—Two pairs of silver Candlesticks, 10 in. high, with octagonal bases. They bear the city arms and the inscription, "The Gift of Mrs. Kath. Searchfield."

Under the base is, "Exchanged in ye year 1709."



No. 8

No. 8.—A pair of silver Snuffers and Stand belonging to the above candlesticks. The salver is a plain disc, 12 in. in diameter, mounted on a short foot. It is inscribed, "The Gift of Mrs. Elizabeth James."

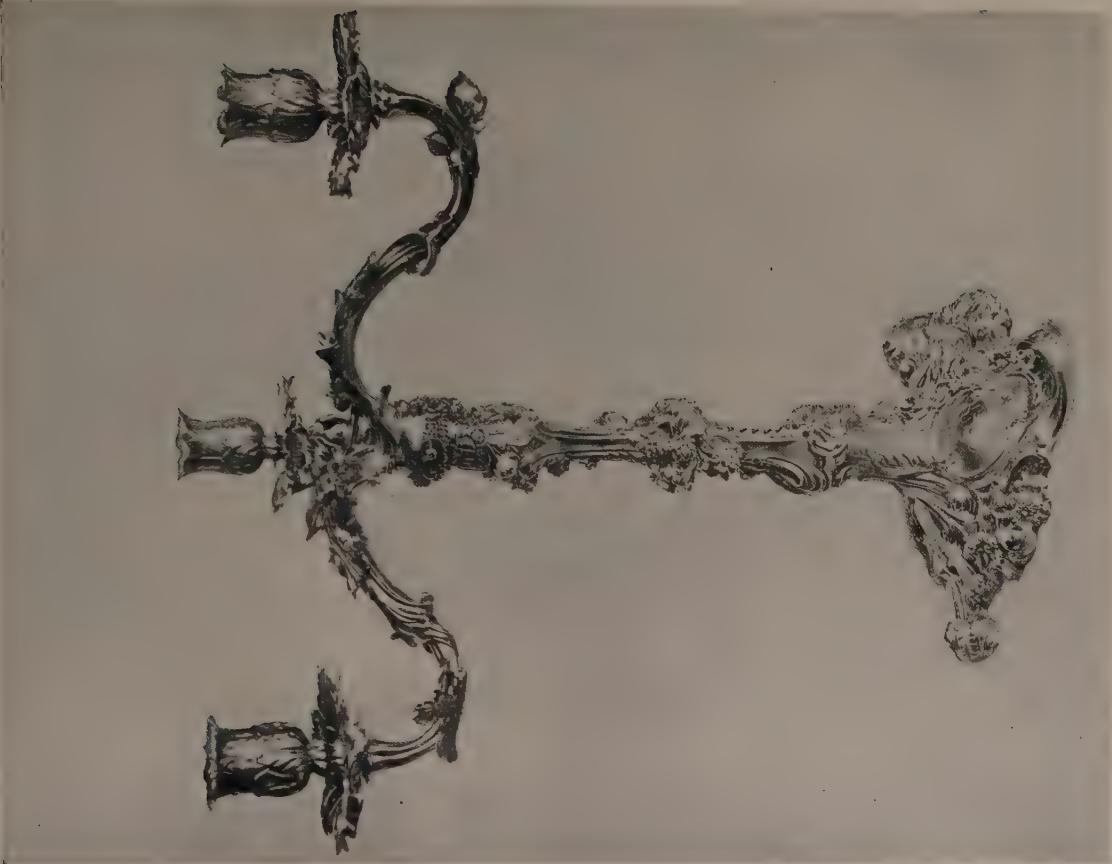
Under the foot, "Exchanged in ye year 1709."

Hall-marks of all above, 1708-9.



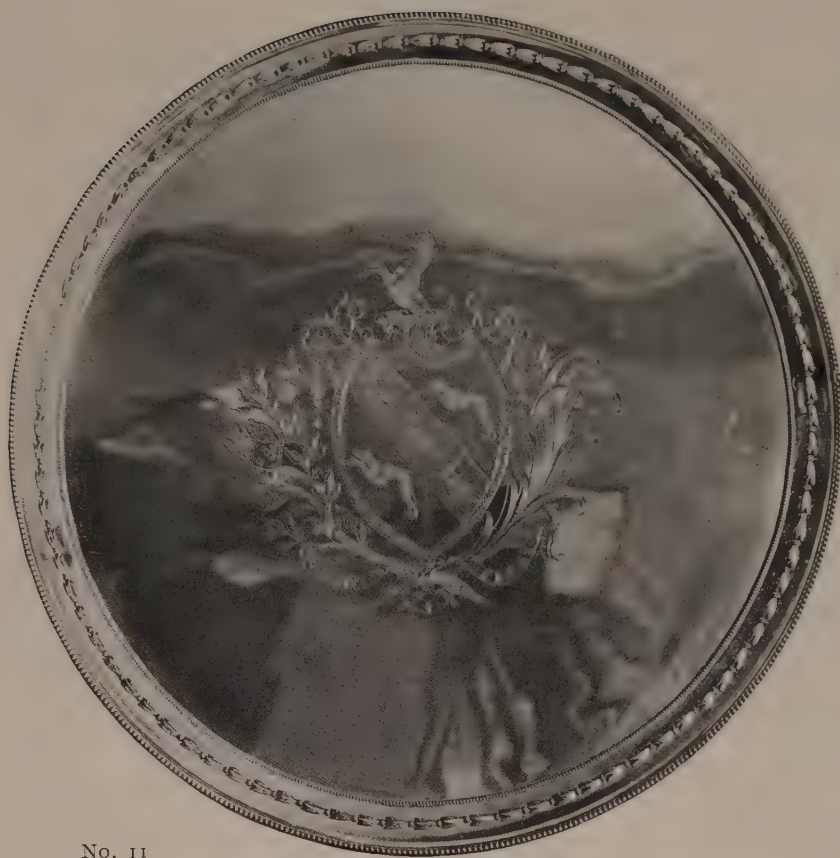
No. 9

No. 9.—Silver Monteith, 13½ in. in diameter, and 14½ in. high. The bowl is wrought in repoussé, with leaf work and the scalloped rim elaborately ornamented. Inscribed on side of bowl: "The Society of Merchants of the City of Bristol their Gift to Capt. Samuel Pitts for bravely defending his ship, Kirtlington Gally, the 7th of June, 1728, against a Spanish Rover from Jamaica to Bristol." In 1821 this Monteith was sold by auction by the Corporation of Bristol for £548 16s. London hall-mark, 1728-9. Maker, [R B] Richard Bayley. The stand is modern.



No. 10

No. 10.—Silver Candelabrum, with three branches, wrought in repoussé work. Presented by David Puloquin, Esq., Alderman of London, 1770. London hall-mark, 1752-3. Maker, [R B] Richard Bayley. The stand is modern.



No. 11.—Silver Salver, $15\frac{1}{2}$ in. in diameter, presented by John Mills Kempster in 1871.

No. 11

No. 12.—Silver Monteith, measuring $16\frac{1}{2}$ in. in diameter, and weighing 13 lbs. 1 oz.

It is ornamented with festoons and masks.

Given by Mr. Wathen to the Corporation.

London hall-mark, 1885-6.



No. 12

Bristol Corporation Treasures



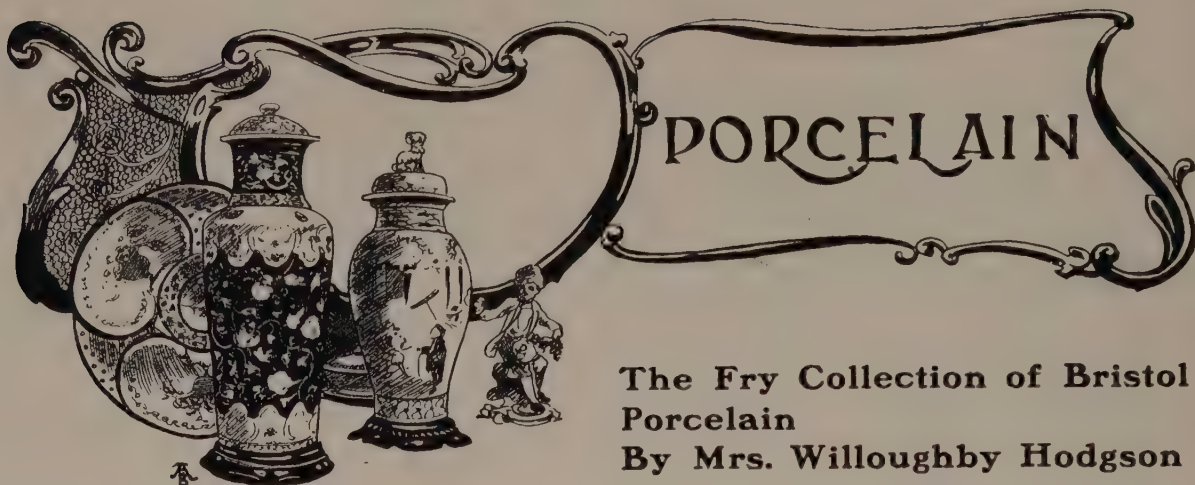
No. 13



No. 14

Nos. 13 and 14.—*Silver Dessert Service presented in 1851 to Sir John Haberfield on the completion of the sixth year of his mayoralty. On his death his widow presented the service to the Corporation.*

It consists of nine pieces: a centre ornament; two high fruit stands; two fruit baskets; and four corner dishes.



The Fry Collection of Bristol Porcelain By Mrs. Willoughby Hodgson

MORE than a "certain amount" of mystery surrounds the beginnings of the manufacture of porcelain at Bristol, but it is certain that several attempts had been made prior to that of Richard Champion, who has left fewer details of his work than might have been expected from a man of his position and learning. Hugh Owen gives what may be looked upon as a good reason for this reticence. He says, "Had Champion become rich by the exercise of his industry, his perseverance, and his talents, there is no circumstance in the history of his manufacture, however trifling, that would have escaped chronicle. One of the most brilliant scientific successes, the Bristol porcelain manufactory was, commercially, a failure, and those most affected by it had more interest in endeavouring to forget the loss than they had in perpetuating the details of what was, at least, a mortifying defeat."

It was thought at one time that the Bristol china factory

owed its origin to the removal of the Plymouth works to that city in 1770, but this has been disproved. In 1765 a company was established in Bristol, which made porcelain from Cornish materials. It was, however, found impossible to produce a glaze free from spots, and after fruitless trials the venture was discontinued. There is certain proof that in 1768 Richard Champion was making china in Bristol, and in 1771 William Cookworthy, of Plymouth, had a factory on Castle Green, which was taken over by Champion, and carried on by him from 1773 to 1781.

The account of how "china earth," found "on the back of Virginia," was sent over in a box from Charlestown, South Carolina, by Caleb Lloyd to his brother-in-law, Richard Champion, and to Richard Holdship at Worcester, reads like a combination of fairy-tale and Christy Minstrel ballad, and is an indication of the widespread interest which the industry excited. Caleb Lloyd stated



NO. I.—BRISTOL TEAPOT DECORATED IN "LOWESTOFT" STYLE
MARK, B IN BLUE FROM THE FRY COLLECTION

Bristol Porcelain

in a letter accompanying the box that it came "from the internal parts of the Cherokee Nations, 400 miles from hence, on mountains scarcely accessible." Champion could do nothing with the earth, which he praised for its purity, but which, he pointed out, required "stone to try with it." Holdship, though he never acknowledged receipt of the box or sent any report of its use to the giver, must have found it valuable, for we are told that he arranged to have a quantity collected and sent over to him.

It was during this time, when our most famous potters were using every endeavour to discover the secret of Chinese porcelain, that the inscrutable Celestial, laughing in his sleeve, remarked: "They are wonderful people, these English; they try to make a body stand up without bones."

The Fry family was connected with the manufacture of porcelain in Bristol from its earliest days. Mr. Joseph Fry, who was born in 1728, appears to have been an original investor of £1,500 in the concern. He is spoken of as "a friend and partner of Richard Champion," though it does not appear that he took any active part in its management. A member of the medical profession, he had, by his high principles and personal charm, become a popular practitioner amongst the better classes of his fellow-citizens. It would seem that, being a man deeply interested in scientific discovery and invention, he sought rather the advance of these than any pecuniary advantage. He was



No. II.—QUART JUG IN BRISTOL PORCELAIN
MADE FOR MR. JOSEPH FRY MARK, + IN PALE BLUE

also a partner in several other undertakings, for the perfection of which he used his chemical knowledge with untiring zeal. He died at the early age of 59. To Mr. Frances Fry, grandson of Joseph Fry, we are indebted for much information concerning the porcelain works of Plymouth and Bristol. He made exhaustive search in rate-books and other old documents, and was enabled thereby to locate the vicinity of the china factories and particulars as to the workers employed. Added to this, he brought together in the magnificent collection of porcelain which he amassed, a document "writ large" by the old-world potter with his struggles, successes, and failures.

There is, I think, too much stress laid upon one particular style of decoration as being characteristic of Bristol porcelain, namely, that of the laurel green looped festoons and wreaths. This decoration was frequently applied to Bristol china; but it must not be looked upon as proof that a piece so ornamented owed its origin to Bristol. There is in the Fry collection part of a tea-service of Chelsea-Derby porcelain bearing the Chelsea-Derby mark, which is so decorated, and which, if judged by this alone, would certainly be put down as

Bristol. We are also apt to lay too much stress on the rings or spiral ridges found on both Plymouth and Bristol porcelain. These generally occur particularly upon the commoner ware, and are more or less visible to the eye; but in the finest specimens, such as form this collection, it is sometimes necessary to make a minute examination to



No. III.—TWO-HANDLED CHOCOLATE CUP, COVER AND
STAND BRISTOL PORCELAIN FROM THE FRY COLLECTION

discover them. There is no doubt that at the time the Plymouth manufactory was absorbed into the Bristol works, it had attained a very high standard of excellence, and towards the close of its short existence the Bristol factory was turning out porcelain of the highest quality, beautifully painted by some of the best artists of the day. The fine vases and services of the Fry collection are noted for the exquisite painting of landscapes, birds and flowers, the richness of the enamels, colours, and the solidity of the gold, which is frequently unburnished, and when used in bands as decoration

In illustration No. i. we have an indication of the very general use of a style of decoration which has come to be known as "Lowestoft," and which was at one time supposed to belong exclusively to that factory. Here the flowers are somewhat larger than those usually met with, but the colours used and the treatment is the same—two roses, one of pink, the other purple and red, tied together with a red ribbon and a border round the neck and cover of red lines and dots. The mark on this teapot is "B" in blue. It is quite possible that this style of decoration had its beginning at Bristol, and found its way from there



NO. IV.—BRISTOL CHINA CUP AND CREAM JUG DECORATED IN BLUE BY WILLIAM STEPHENS. MARK, + 2 FROM THE FRY COLLECTION

is generally ornamented with finely chased and pencilled designs. On a piece of Bristol porcelain may frequently be found all the colours of the rainbow in flower, foliage, and ribbon, but so artistically are these arranged, and so rich yet subdued are the colours, that they blend harmoniously, and never offend the eye. Again, the designs used as decoration are very varied, being frequently the same as those found on Bow, Chelsea, and Worcester porcelain. This is explained by the fact that the same artists and potters worked for a time at each of these places. The potting industry was at that time in so precarious a condition that it seemed a foregone conclusion that each and every venture should end in failure, and workers and artists were engaged in an increasing round of general post, carrying with them their patterns and designs.

to Newhall, where, we now know, it was very generally used, and to which factory we have of late years consigned so much of the porcelain at one time attributed to Lowestoft.

It is interesting to note that the large quart jug (No. ii.) belonged to Mr. Joseph Fry, and is ornamented with his monogram and the date 1777. The edge of the jug has a band of rich solid gold applied in scollops, and known as the Dresden border. This is frequently met with on fine specimens of Bristol porcelain. A ring of gold encircles the neck, from which depend looped wreaths of flowers and foliage in green, pink, blue, red, yellow, and purple. On the neck and below the festoons are sprays and sprigs, and round the base is a line of gold. The whole is beautifully painted, and the mark is a cross in pale blue.

Bristol Porcelain

In the chocolate covered cup and stand we have a specimen of Bristol porcelain decorated with medallion portraits in sepia on a deep chocolate ground, which reminds one of Dresden and Vienna at their best. Here, again, we have the Dresden edge, and the saucer, cup and cover have deep bands of rich gold beautifully chased with running patterns, and from which hang festoons of laurel leaves in green. Round the medallion on the

saucer, and round the base of the cup, is a border of leaves and berries in gold. The cover is surmounted by a delicately modelled rose and foliage, the petals of the rose being edged with gold.

In the little cup and jug of our illustration (No. iv.) we have two almost unique specimens of Bristol porcelain. They are remarkable for the style of decoration and for their unusual mark. They have the Dresden edge in rich gold, and are decorated with bouquets and sprays of flowers and foliage entirely carried out in pale grey-blue. The flowers are beautifully pencilled, and exhibit the wonderful skill of the artist—for it can have been no easy task to get so much feeling and effect with so delicate a colour upon a cold porcelain background. The handles of both are heavily gilt and the mark is a grey-blue cross over glaze,



NO. V.—BRISTOL SUCRIER AND STAND PART OF A
TEA SERVICE IN THE FRY COLLECTION
HEIGHT, 5 INCHES MARK, + IN BLUE

impression of Champion's general style. The service is of fine porcelain, well modelled. Each piece is fluted, and both tea and coffee cups have handles. The flowers are brilliant in colour and beautifully painted. The gilded edges, though unburnished, are bright, and have a particularly rich and solid effect. Mark: a cross and the numeral 5.

In the teapot (No. vi.) we have a specimen marked with the sign for tin in red, but which is possibly one of those pieces made after Champion took over the Plymouth works. The style of decoration is one that was used at Bow, at Chelsea in its earliest days, at Plymouth, at Bristol, and at Worcester. The pattern had, no doubt, originally been copied from a Japanese model in the Kakiyemon style, and had been carried to the different factories by some wandering artist.



NO. VI.—TEAPOT, DECORATED IN JAPANESE STYLE
PLYMOUTH MARK FROM THE FRY COLLECTION

The colours employed upon this teapot are wonderfully clear and brilliant. The flowers are a vivid red, with tender yellow centres, and there is one blue branch on either side, after the manner of the blue rock of the Oriental, and finely painted insects in red and green. From a colour point of view this is a singularly pleasing specimen.

Vases were a speciality of the Bristol factory, and those belonging to the Fry collection have the added interest that at the close of the Bristol works they passed direct into the possession of Mr. Joseph Fry. The one illustrated is a magnificent specimen standing some 16 inches high, including cover, which is surmounted by a cone of berries enclosed in leaves in high relief. In each panel of the cover is a

flying bird, and the edge of this and the neck of the vase are ornamented with a design in gold. Down each panel and round the base of the vase is a running foliage border in gold. Two of the panels are painted with trees and foliage and with exotic birds, whilst the other four have exquisitely painted landscapes alternately in crimson lake and a beautiful shade of clear pale blue. On either side the vase is encrusted with flowers and foliage in high relief. The original intention may have been that these should form the bases of handles; but if so, they were never added. Marks are rarely met with on Bristol vases, and no doubt Champion knew that his were too fine and distinctive to need any mark for their identification.

(To be continued.)



NO. VII.—BRISTOL VASE PAINTED IN COLOURS
HEIGHT, 16 INCHES FROM THE FRY COLLECTION



Drawn by J. Hauser

Engraved by J. Thomson

The Perus of the North



The Years of Walnut Part V. Queen Anne Walnut (1702-1714) By Haldane Macfall

WE now come to the Later Queen Anne, by some authorities dated from the middle of her reign to the end—1708-1714—but which I think is better dated from 1710 to 1715 (the first year of George the First). The most marked feature of this Late Queen Anne is the disappearance of the stretchers from the legs of the chairs, which fashion came in, it is true, in the more elaborate and princely pieces about 1708, though even here it is unusual, but which was almost universal in 1710.

This, indeed, was the chief difference, and we find the type of handsome chair that was the fashion in Queen Anne's mid-reign (under the vague name of the "Hogarth") being made in all essential particulars the same during the last years of the end of her reign, except that the stretchers are removed. The splat also, during these last few years, loses the simplicity of its edges, and becomes more and more elaborated in its outlines.

I give here a very early example of a country-made chair without stretchers to the legs, which is very interesting as showing how the belated country makers, whilst taking up new fashions, held on to old forms—for here we have the William-and-Mary beading to the lower edge of the seat-rail, and the early, very early, form of Queen Anne cabriole-leg, combined with the later seat and an almost Transition back; but the stretchers between the

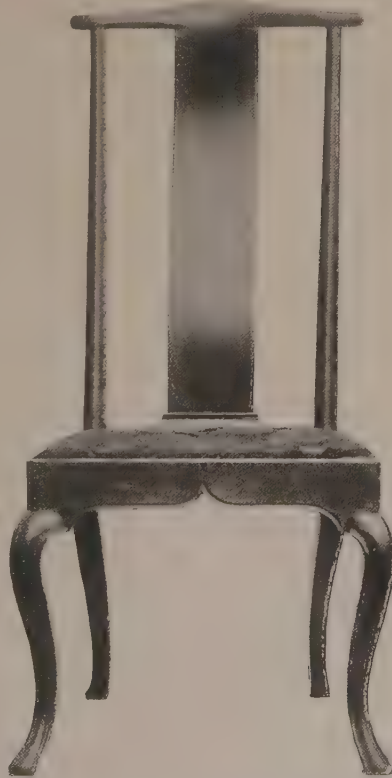
legs are gone. Had this been a town-made chair it might have belonged to the year 1710; but it may have been made at any time during the end of Queen Anne's reign, from 1710 to 1714.

On the stretchers being removed, the top of the cabriole leg, where it joins the seat, was first made very heavily and wide to increase its strength, now no longer assisted by the departed stretchers; and it will be noticed that the back legs also become club-footed, the squared ends to receive the stretchers being no longer a necessity.

The front club-feet, by the way (though this is rare), sometimes have what looks like a little shoe over the foot in the more ornate chairs where marquetry reserves are employed, as though to give a touch of fancy to the whole. Nor should it be forgotten that many of the chairs of Queen Anne's days were lacquered.

There also came in a fashion in the cabriole leg, about 1710, of placing a "ring," or, as it is sometimes called, a "garter," round the middle of the leg, as though to represent the top of a sock. It did not have a wide vogue; nevertheless it is not exactly rare.

Not only did the ordinary late Queen Anne splat-backed chair, whether smooth or ornate, rid itself of the stretchers, but the upholstered chair, and the double-seat (or love-seat), also shed the stretchers of the earlier part of the reign. These



I.—LATE QUEEN ANNE WALNUT CHAIR, WITHOUT STRETCHERS, 1710



II.—MAHOGANY UPHOLSTERED LATE QUEEN ANNE CHAIR, 1710-1715 FROM HAM HOUSE



III.—MAHOGANY UPHOLSTERED LOVE-SEAT, LATE QUEEN ANNE, 1710-1715 FROM HAM HOUSE

chairs with upholstered backs and cabriole legs came into very wide fashion about this time.

I show here such an upholstered chair, a double-chair (or love-seat), and a settee of late Queen Anne days, from the famous Cabal Room set at Ham House. These happen to be of mahogany, of which I shall have more to say later on. Mahogany began to be used to make furniture, though it is very, very rare, from 1710 to 1715, having been employed before this time only for inlays and similar decorative purposes. The cabriole legs are very simple and smooth and pure in form, with club feet, and the covering of the upholstery is a figured English velvet—a cream-coloured ground with the design in greenish browns and reds.

Another beautiful example is Earl Brownlow's chair, with its very fine upholstered design of a vase and flowers, which, with its fringe, gives it a very Stuart appearance.

The walnut upholstered chair belonging to the fine collection of the Honourable Charlotte Maria Lady North and Mr. Eden Dickson shows the shell on the otherwise smooth cabriole leg, and its upholstered covering is of the famous Mortlake tapestry, so finely woven that it looks like needlework. It is part of a set thus covered. Opposite to it is a handsome sofa from the same suite—a typical example of late Queen Anne design. This long seat or settee approaches the sofa form, though it is not as near a true sofa as the Ham House piece. The word sofa had been employed

in France (taken from the East) in Orange-Stuart days, but only came into England in Queen Anne's time. We employ it to describe a long, low couch with upholstered seat, back, and arms, a form of furniture that grew out of the combination of the day-bed and the double-seat or settee. This piece is rather a long seat than a sofa; but, as we saw in the Ham House piece, the true sofa was coming in with the end of Queen Anne's reign; and we shall find that it rapidly ousted the day-bed and became a very important part of the furnishment of the approaching mahogany years. The sofa, then, came into England with the stretcherless cabriole-legged Queen Anne chairs.

One of the earliest true sofas to be made in England is the famous one in the Houghton suite, in walnut, decorated with gold, and upholstered in emerald green velvet, belonging to the rich and handsome set of which I now show one of the chairs. This handsome Houghton upholstered chair in walnut and gold, with emerald green velvet covering, trimmed with silver or gold galon (braid), was made for Walpole—he had not yet built his great house at Houghton—and is a princely piece belonging to a very famous suite. Mr. Macquoid gives the date of this suite as 1709, and, I presume, upon solid pedigree; but whether made then or in any of the years from 1710 to 1715, it is of so rare a form and so rich a fashion that it could not greatly affect the ordinary forms of chairs of the well-to-do. But the form and great richness of its general effect, whether in chair, stool, or

The Years of Walnut



IV.—MAHOGANY UPHOLSTERED LATE QUEEN ANNE SETTEE, 1712-1715 FROM HAM HOUSE

sofa, are so telling that they might, with great advantage, be employed to modern uses. It is sometimes known as the "Cholmondeley Queen Anne." The collection of the Marquess being a famous and superb one, however, contains many other "Cholmondeley pieces," with which it should not be confused.

Of a similar type, from the world-famous collection belonging to the Honourable Charlotte Maria Lady North and Mr. Eden Dickson, is the Glemham walnut gilt chair, though the piece I give has been covered with a rose-coloured silk damask of a later date. The carving and decoration are, however, far more elaborate, and the walnut is entirely hidden under the gilding. On the knees of the legs will be noticed the carved oval ornament known as a "cabochon." The suite of chairs, sofas, and stools was made for Lord North's London house, but owing to the smoke of some neighbouring works, was removed to his country seat of Glemham, showing that even the grandees of the day held such princely pieces in high esteem. The braid trimming of its upholstery was, like that of the Houghton chair, of silver galon.

The "grandfather chair," rare until Queen Anne's later years, now came into wider vogue with its stretcherless short cabriole legs and upholstered back, arms, and seat, and with its "wings" to the back, and covered with needlework, generally of bold design, in both fine and coarse stitch. The dates to which they belong may be judged by the style and details of the legs, which follow the designs of the chairs and sofas of the period in which they

were made, as does the form of the arms. But, as I have said before, the original needlework is not often to be found on the upholstered work of the period; and it was largely covered with needlework, which continued in wide vogue after Dutch William's day, when his queen, Mary, brought it into such prominent fashion, on through Queen Anne's years, and well into the reign of George I. Indeed, even needlework carpets were also largely made by great ladies, among whom were Queen Anne and the Duchess of Marlborough. These needlework carpets were generally of wool-work of fine stitch.

I now come to the claw-and-ball foot that was used to end the later Queen Anne cabriole leg from about 1710, being employed upon the more ornate "splat-back Queen Anne chair without stretchers" during the last years of her reign alongside of the club-foot. This claw-and-ball foot had, like all later Queen Anne design, a vast influence upon the early mahogany craftsmen, and is therefore a most important detail of the later walnut years.

The claw-and-ball foot was adapted from the well-known and often-employed Eastern design of a dragon's claw holding a pearl. The significance of this Eastern emblem meant nothing to the English craftsmen, who saw in it but an eagle's talons gripping a ball, and promptly used so effective a finish to the cabriole leg. It was occasionally used upon the later stretched cabriole leg—as may be seen upon the late example of one of which I made a sketch in



V.—THE BROWNLOW LATE QUEEN ANNE CHAIR, 1710



VI.—WALNUT UPHOLSTERED LATE QUEEN ANNE CHAIR, 1710

the last article ; but it was somewhat rare. We shall now see it come rapidly into the vogue upon the more elaborate stretcherless cabriole leg ; and in the earlier mahogany years, together with a later development into a lion's paw-and-ball, we shall find that it becomes almost universal for a while, to give way again later to the club-foot that had gone before it, and which ran alongside of it during the whole period of its popularity.

With the claw-and-ball foot, the knee of the cabriole is carved with the shell which also had so universal a vogue ; and the top of the splat is generally also so decorated. It will again be noticed that the outer uprights of these chairs were nearly always "broken" in an angle a little above the seat, instead of sweeping upwards straight from the seat. The top of their cabriole legs are, as usual in the late Queen Anne pieces, wide and strong where they join the seat, for added strength owing to the absence of the stretchers, and the result is a solid, massive appearance in the chair which is carried throughout it, and increased in effect by the carving of the shell and such-like, and the rounded "hooped" effect of the top of the chair-back. The walnut is veneered, except the legs, which are made solid.

A point to be kept in mind always as regards the

claw-and-ball foot is that in the early chairs the carvers wrought the grip of the dragon's claw upon the ball with great force and artistry of craftsmanship ; but, as the vogue increased, and the demand became more incessant, they gradually lost this care and address, and the grip of the claw upon the ball became weaker, and its carving feebler and more slovenly as regards realism and action.

During the whole of the later years of Queen Anne, the shell was the favourite decoration and ornament upon the furniture—and occasionally the eagle's head.

About 1710 the splat became very broad, and from thence, as we have seen, proceeded rapidly to lose its simplicity of outline and to be cut in ever-increasing curves and curls. Towards the very last year or so of her reign, the splat became so ornate at its edges that it was sometimes even joined to the outer uprights half way up the back. The top of the splat also had a tendency to be curled over backwards.

The splatted walnut settee or double-seat, of which I give a very fine example as an illustration, is a double of the type of this typical later Queen Anne splatted stretcherless chair with the claw-and-ball foot. This "double-chair," as it is also sometimes called, came in about Queen Anne's mid-reign, at the passing

The Years of Walnut



VII.—LATE QUEEN ANNE WALNUT SETTEE OR SOFA, 1710-1714

away of the stretchers to the cabriole leg, and has the appearance of two chairs joined together side by side, with their two splats complete, and makes a very handsome piece of furniture. The double-seat at once leaped into a very wide vogue amongst the well-to-do, and the craftsmen spent their supreme skill upon its design and its enhancement. It remained in universal fashion throughout the whole of the mahogany years of the seventeen-hundreds that followed, and it is a thousand pities that it ever went out of fashion, for it is a most decorative as well as a most useful furnishment to a room. The arms of these late Queen Anne double-seats, simply curved and most graceful in form, are very typical of the period—the roll-over where upright and arm meet being particularly pleasing to the eye. The claw-and-ball feet, the shell ornamentation, and the decorative effect of the backs, are all delightful. The cushioned seat was set into a rebate moulding, and was generally covered with needlework. Towards the last year of Queen Anne's reign the splats of these double-seats and chairs, besides being more elaborate in form, had beautiful carving on the edges.

In this typical claw-and-ball-footed chair and double-chair of Late Queen Anne times there is an astounding amount of variety as to details, considering the closeness of them all to a certain general form of build. They are solid and roomy affairs,

made to hold the new fashions in dress of Queen Anne's last years—for the great hooped skirts of the women folk, with their frills and furbelows, and the full-skirted coats of the dandies, needed all the room that could be given to them.

There was, besides these handsome claw-and-ball chairs and the smoother, graceful stretcherless club-footed cabriole furniture of the Later Queen Anne years, a form of leg introduced to chairs and tables which should not be overlooked, though it did not catch the public fancy and came to no wide vogue. It came in with the passing away of the stretcher and lasted until the end of the Queen's reign—1710 to 1715. I give a caned chair of very early Queen Anne appearance, almost Orange-Stuart in effect, which has these curious and far from shapely legs upon it. It breaks away from the seat-rail in a curve, then drops straight towards the feet in a four-sided shape which narrows as it runs to the "ankle," where it becomes a sort of "Spanish foot." The whole result is fantastic, and this fantastic form called for some balancing effect upon the back legs, which also had a "Spanish foot" for end. What produced this alien-looking thing I have never been able to discover, unless it were the dogged reluctance of the country makers to rid themselves of Orange-Stuart forms whilst yielding to Queen Anne demands.

A broad splat, with slender arms, to a chair,

known as a "writing chair," came in with Queen Anne, and may be found with stretchers and without stretchers, the splat being sometimes replaced by a padded leather back of splat-like form.

As the last illustration to this article I give a remarkable chair belonging to Mr. Julian Lousada, which seems to be another countrymaker's effort to keep pace with the rapidly developing forms of the Later Queen Anne styles. Here we have the splat and hooped back set upon back legs strongly suggestive of the back legs to the crooked cabriole of 1710-1715 of which I have just spoken, but with early Queen Anne smooth cabriole front legs ending in the somewhat rare webbed foot, which never seems to have caught the general taste. This is a most unusual form, and is interesting as showing the combination of three different styles in one, resulting in a fantastic effect that is very quaint.

To go back to the typical claw-and-ball splatted chair, and the stretcherless club-footed cabriole chair, which are the essential Late Queen Anne pieces of furniture for seats, it is absolutely necessary to get the forms and details of these fixed in the memory if we are to understand the mahogany furniture of the Georges. To the clearing up of this period, until recently a very chaos of guessing, Mr. Macquoid



VIII.—WALNUT CHAIR AT HOUGHTON, 1709, WITH GILT ORNAMENT



IX.—THE GLEMHAM GILT WALNUT CHAIR, 1710

and one or two American writers have done yeoman service; but the chief honours belong to Mr. Macquoid, whose researches I find rarely conflicting with mine, and that only as a rule due to a tendency on his part to rate general fashion as early as the coming of princely pieces into great houses, which would often be from two to five years before their time.

A word or two, before we leave the walnut years of Queen Anne, concerning mahogany—remembering always that walnut was to run side by side with mahogany in the favour of the public for quite twenty years after Queen Anne's death.

Mahogany began to be used between 1710 and 1715, though sparingly, for there was a heavy duty upon it; and when used it will be found to be veneered wherever walnut would have been veneered if used instead of it. But the mahogany pieces before 1715 are exceedingly rare, and confined to such lordly mansions as that of Lord North, or of Walpole, or Lord Dysart—men of great wealth, great position, and wide culture.

It is necessary, then, to clear the mind of the vague idea that walnut ends with Queen Anne. It practically remains dominant well into George the First's reign; and is dominant almost to his last days (1727) over the mahogany. Walnut came in with Charles the Second in 1660; and its

The Years of Walnut



X.—WALNUT STRETCHERLESS SPLATTED CLAW-AND-BALL DOUBLE-SEAT OR SETTEE, OF LATE QUEEN ANNE DAYS, 1714-15

supremacy ended about 1725, or with the death of George the First (1727). The gilt furniture of the Queen Anne years was essentially princely furniture made for the gay and handsome background of the palatial houses, very different from the high panelled wainscot with the new wall-papers above it, that made the surroundings of the ordinarily well-to-do and the gentlefolk. But in the houses of the great nobility the handsome fashions of the Court were not only vied with, but surpassed; and gilt furniture was made for such houses in larger and larger quantities as Queen Anne's years rolled on. The style and fashion advanced rapidly from William and Mary's days largely owing to the wars with France; for the victorious English bought, and otherwise acquired, much French furniture, many pictures and mirrors, and such-like things, and sent them home. Marlborough in particular did so, as we know from his letters. Blenheim Palace, presented to him by a grateful nation, was being built for him by Sir John Vanburgh from 1705 until 1720, and richly furnished by his Duchess. It was the talk of England. By the end of Queen Anne's reign a beautiful classical form and simplicity had come over the furniture of all the well-to-do classes.

Now the walnut tree, planted in this country at

the end of Elizabeth's rule over us, had to be some fifty years old before its wood was large enough to yield the dark central part of sufficient size to work from—the outer part near the bark being light in colour, and useless. And though the walnut was only used as a veneer on the solid oak or deal of the carcase, except for the legs of tables and chairs, the demand for it was very great from 1660 to 1720. The new mahogany wood came to add its superb colour and surface to the supply; but, being heavily taxed, made at first but slow way. When it came, as we have seen, it was employed like walnut, being veneered on to the carcasses of oak or deal, except upon the legs, or where carving was done, which, of course, required the solid wood—the solid wood in return determining the parts that were to be carved.

I ought to add that as regards the veneered parts of the walnut furniture, its elaborate decoration had to be effected by means of marquetry—which marquetry had a wide vogue amongst the rich from 1675 until 1700, when it fell into decline. But all through Queen Anne's years we find occasional chairs and seats employing a decadent form of the Orange-Stuart sea-weed marquetry, though when used it is generally in very small "reserves" that are



XI.—THE CROOKED CABRIOLE LEG OF
LATE QUEEN ANNE WALNUT, 1710-1715



XII.—LATE QUEEN ANNE STRETCHERLESS CABRIOLE-LEGGED
CHAIR, 1708-1710 BY KIND PERMISSION OF JULIAN LOUSADA, ESQ.

very different from the elaborate Orange-Stuart style. Even this decadent form of marquetry was practically at an end with Queen Anne's death. Strange to say, it showed a marked sign of revival about 1710, and was applied with very beautiful effect to the classical writing-cabinets and such like that owe their great simplicity and beauty of form to the genius of Sir Christopher Wren, who dominated the taste of William and Mary's and Queen Anne's days.

When George the First came to the English throne, France dominated Europe. Louis the Fourteenth dying in 1715, the year after Queen Anne, the Regent Orleans seized power and ruled the French from 1715 until 1723, bringing in complete changes in the arts and crafts of France which were about to affect European taste, as well as habits, morals, and commercial methods which were also to have stupendous effects throughout Europe, particularly upon England—for the Scotsman Law, scoundrel as he was, had genius that was to affect the whole of the civilised world.

By the year 1720, chairs and settees were being

made in mahogany to more considerable extent, though walnut was the dominant wood; and it is for this cause that all the earlier mahogany is simply the development of Late Queen Anne walnut fashions. I have for this reason, in writing of the evolution of the chair and the seat through the Stuart, Orange-Stuart, and Queen Anne walnut years, endeavoured to keep the mind fixed on typical pieces, so that the eye should get trained to recognise at once the date of any piece made during those times, and thus arrive at the beginning of the mahogany years clear as to what was the prevailing fashion at the time when Queen Anne passed away from us.

The opening reign of the Georges saw the development of the Queen Anne furniture proceeding in walnut and in mahogany in apparently slow fashion for some twenty years or so; but as a matter of fact that development is not so blurred as it looks at first sight, and I hope to make it as clear, as I trust I have made the age of walnut clear, by holding to typical pieces and showing their steady growth from stage to stage of fashion.



house remaining in Glasgow, was erected by Andrew Muirhead, Bishop of Glasgow, 1450-1473, whose shield can still be traced on the lowest "corbie-step," and was probably at first the house of the Preceptor



The Connoisseur

or Master of St. Nicholas' Hospital, founded by him in 1460 for twelve indigent old men and a priest in charge. The revenues of this charity, now very small, are still administered by the magistrates and town council of Glasgow; the last vestiges of the hospital itself vanished in 1808. Some considerable time before the Reformation it became the "Manse" or official residence of the Prebendary of Provand, one of the thirty-two prebendaries of the cathedral.

was therefore probably written within the walls of Provand's Lordship. After passing through many vicissitudes, the building was in 1906 in danger of demolition, but a club was formed to lease, and if possible ultimately buy, this the most interesting piece of domestic architecture in Glasgow, and the exhibition has been organised by the Provand's Lordship Club with the view of promoting local interest in the movement. With its thick stone walls,



<i>Kilbirnie.</i>	<i>Callander, 1765.</i>	<i>Kilbirnie.</i>	<i>The Ilmenau Jug.</i>	<i>Associate Congregation in East of Fife, 1743.</i>	<i>Associate Congregation at Leslie, 1762.</i>	<i>Yetholm Church.</i>
<i>Paten, 8 in.</i>		<i>Paten, 9 in. Old St. Paul's, Edinburgh.</i>		<i>Paten, with deep centre, 8 in.</i>	<i>Paten, 8½ in.</i>	<i>Paten, 9 in.</i>
<i>Chalice and Cover, Old St. Paul's, Edinburgh.</i>	<i>Chalice, St. Laurence, Laurencekirk.</i>	<i>Chalice, St. Andrew, Banff.</i>	<i>Cruet.</i>	<i>Pocket Communion set and case.</i>	<i>Cruet.</i>	<i>Chalice, St. Andrew, Banff.</i>
	<i>Basin and Ewer, Drumelzier, 1781.</i>		<i>Communion Cup, XVIIth century.</i>			<i>Chalice, St. Laurence, Laurencekirk.</i>
					<i>Ewer and Basin, Kirk of Balfour, Aug. 16, 1742.</i>	<i>Communion Cup, Second Relief Church, Cupar, 1831.</i>

King James IV., who fell at Flodden, was a secular canon of the cathedral, and held the appointments of "Prebendary of Barlanark and Lord of Provand," and on his visits to Glasgow would probably take the Provand stall in the choir at Mass, and occupy this his official dwelling.

There are strong grounds for the belief that Mary Queen of Scots occupied the house in 1567 when she came to Glasgow to visit Darnley, who lay sick in his father's Glasgow house, the site of which is only a few yards higher up Castle Street (so named from the Bishop's Castle which stood close by). The most incriminating of the casket letters, if genuine,

small windows, and rough oak ceilings, supported by heavy oak beams, as sound to-day as when they were put in, it forms an admirable environment for such a show.

The exhibition contains among its seven hundred items much interesting pewter from private collections, but the most striking feature is the magnificent array of ecclesiastical plate lent by over thirty churches, from Banff and Ellon in the north to Yetholm and Linton in the south. Among the finest pieces from parish churches are the Biggar flagon of amphora shape and pre-Reformation date, described at length and figured in Mr. Ingleby Wood's *Scottish Pewter*;

Loan Exhibition of Old Pewter

the two plates of 20 inches diameter, and three flagons, 18 inches high, lent by the Kirk Session of Glasgow Cathedral; the two large flagons from the Tron Church, Edinburgh, engraved "For the Use of the Holy Sacrament of our Lord's Supper in the South-east Parioch of Edinburgh, Anno 1688"; the flagons and plates of Paisley Abbey, engraved "For the Abby Church, Paisley, 1775"; and the

especially those from Lochwinnoch and Kilbirnie, both with wrought-iron bracket, and the basins and ewers of Balfron (1742) and Drumelzier (1781) parishes. In several instances these vessels have been recently recovered by the Kirk Session after being in private hands and lost sight of for many years.

From Episcopal churches there are some fine



<i>Porringer.</i>	<i>Bleeding Bowl.</i>	<i>Papboat.</i>	<i>Quaich.</i>	<i>Inkstand.</i>	<i>Bleeding Bowl.</i>	<i>Bleeding Bowl.</i>
<i>XVIIIth</i>	<i>Loving</i>	<i>XVIIth</i>	<i>Cupping Dish.</i>	<i>XVIIIth</i>	<i>Loving</i>	<i>XVIIIth</i>
<i>Century</i>	<i>Cup. Spirit</i>	<i>Century</i>		<i>Century</i>	<i>Cup. Cup.</i>	<i>Century</i>
<i>Tankard.</i>	<i>Lamp.</i>	<i>Tankard.</i>		<i>Tankard.</i>	<i>Lamp. dated</i>	<i>Tankard.</i>
					<i>1690.</i>	
<i>Tankard.</i>	<i>Wine</i>	<i>Guild Cup.</i>	<i>Jug, 15½ in.</i>	<i>Salt</i>	<i>Guild</i>	<i>Wine</i>
<i>Bewdley mark.</i>	<i>Cup.</i>	<i>Circa 1700.</i>	<i>(Scotch.)</i>	<i>Cellar.</i>	<i>Cup.</i>	<i>Cup.</i>
	<i>Bewdley</i>	<i>Cellar.</i>			<i>Circa 1700.</i>	<i>Bewdley</i>
	<i>mark.</i>					<i>mark.</i>
						<i>Gallon</i>
						<i>Tankard.</i>

flagons of Whittinghame (1724), Govan (1793), Bothwell (1720), and Linton (1767).

There is a fine collection of Presbyterian communion cups, among which may be specially mentioned four from Kilbirnie parish, and two from Callander, engraved "By the Minister and Kirk Session of the Parish of Calander in Monteith for the use of the Said Parish, August 3rd, 1765"; but the finest example of this class is probably the seventeenth-century cup of short-stemmed type, 4½ inches high, with very wide bowl and rough pellet ornamentation on brim and base, lent by a private collector. There are also on exhibition many baptismal basins,

examples, such as the two very uncommon chalices from the church of St. Andrew, Banff, with flat bottoms, double handles, and scalloped edges; the set of sacramental vessels from the church of St. Laurence, Laurencekirk, the chalices being of a beaker or tumbler type; and the flagon, by Durand, dated 1683, from Old St. Paul's, Edinburgh.

Among the notable pieces from private collectors are a pocket communion set in a roughly carved wooden case; a baptismal jug originally belonging to the church at Ilmenau, near Weimar, and afterwards to the Bürgermeister, and used at the christenings of his large family, at several of which Goethe was



German
Tankard.

Thistle-
shaped
Measure.

Jug.

Thimble-
shaped
Measure.

Tappit hen
with Cup.

Thimble-
shaped
Measure.

Jug.

Double
Whisky
Measure.

German
Tankard.

Set of 4 Irish
Measures.

Uncrested
Tappit hen-
shaped 3-gill
Measure,
dated 170—.

Set of 3 Crested Tappit
hen-shaped Measures.

Set of 9 Uncrested Tappit hen-shaped Measures,
the largest holding $4\frac{1}{2}$ English pints.

Plate, Gadroon and mask edge.

Tray, wavy edged.

Plate, Gadroon and mask edge.

Coffee Pot. Set of 5 flat-topped Scots Measures, temp. George IV.

Set of 6 Irish Measures. Cork mark.

present; three German guild cups, *circa* 1700; a seventeenth-century spoon-mould, of which only four examples are known; a fine pair of large tankards with the Bewdley mark; several seventeenth-century covered tankards; a pap-boat; a loving-cup dated 1690; a quaich (only two examples were known to Wood, both being in museums); a barber-surgeon's cupping-dish; three bleeding-bowls (graduated in 1 oz., 2 oz., and 4 oz. spaces respectively); many sets of measures, including a set of nine tappit hen-shaped measures of different capacities, the

largest one, of $4\frac{1}{2}$ English pints, being probably unique; and a collection of eighteen beggars' badges. These were pewter medals given to the respectable poor of a parish, and worn on the outer garment as a sign that the bearer was a licensed mendicant. The wearers were known as "gaberlunzie-men."

Many other exhibits of great interest are to be found in the cases, and are described in the carefully prepared catalogue, but space does not permit a more detailed account.





PORTRAIT OF A LADY

Engravings

Some French Line Engravers: Antoine Masson By W. G. Menzies

ANTOINE MASSON, who with Robert Nanteuil and Gerard Edelinck represent all that is best in the history of French line engraving in the seventeenth century, is perhaps nearer to Nanteuil as regards excellence of technique than the more prolific Edelinck. An engraver of comparatively few plates, his work is distinguished by a remarkable brilliance and vigour, though in some of his prints there is present a stiffness or restraint in the execution of the detail which is attributable to his early training. Masson was a native of Louri, near Orleans, where he was born in 1636, some four years before Edelinck saw the light at Antwerp. He was at first apprenticed to an armourer, being employed with the graver engraving ornaments on steel. At an early period in his career he came to Paris, and at first devoted much of his time to drawing and painting, attaining a considerable measure of success with his portraits. Before he was thirty, however, he began to emulate the work of the already successful engraver, Nanteuil, his portrait of Guillaume de Brisacier, the queen's secretary, placing him in the front rank of the engravers of his time.

This print, which is after the portrait by N. Mignard, was engraved

in the year 1664, and is known generally under the name of *The Greyheaded Man*. A wonderful example of light and precise engraving, it is highly prized at the present time, and as much as £100 has been paid for an early impression. There are four states, all of which concern the lettering round the oval: the first has no lettering; the second bears the legend, "Guillaume de Brisacier, Segretaire des Commandemens de la Reyne 1664"; the third has the name "Brisasier" spelt correctly as Brisacier; and the fourth has the word "Segretaire" corrected to "Secretaire."

In the year 1679 Masson became a member of the French Academy, an honour which he was to bear for over twenty years, his death occurring at the dawn of the eighteenth century.

Though *The Grey-headed Man* is generally considered to be Masson's most notable plate, many others are held in considerable estimation. The portrait of Oliver d'Ormesson, for instance, is admirable, as, too, is his portrait of Henri de Lorraine, Comte de Harcourt, known as the *Cadet au Perle*, while of his subject prints, that of Jesus Christ at the Supper Table with the Disciples at Emmaus, after Titian, generally



LOUIS XIV., BY A. MASSON, AFTER LE BRUN FROM A
PRINT IN THE POSSESSION OF MESSRS. PARSONS AND SONS

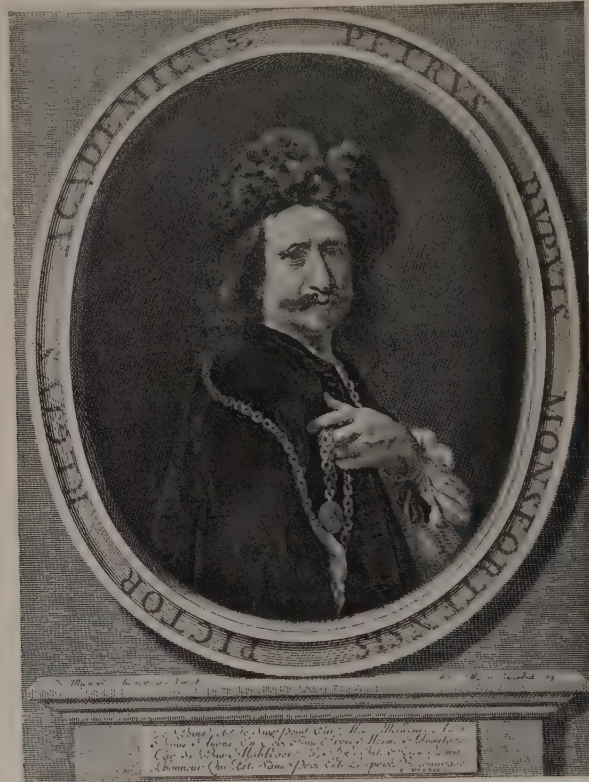
known as *La Nape* or *The Table Cloth*, is regarded as his chief work of this character.

His prints, though often engraved from paintings after eminent painters, amongst whom were P. and N. Mignard, Blanchet, De Seve, C. Le Brun, Cascar, Titian, and Rubens, were frequently from the life, his portraits of Louis August, Duc de Guise, and that of Louis XIV. with hat, being among the latter.

Though in point of number Masson's prints are few when compared with some of his contemporaries,

which, though finely engraved, are not so successful as his other prints. They include two portraits of Louis XIV., one of the Dauphin, and others of the Duke of Orleans, Colbert, the Prime Minister, Vicomte de Turenne, and the two Presidents of Parliament, Nicolas Potier de Novion and Guillaume de Lamoignon.

The subject prints Masson engraved are not numerous, and are almost all of a religious character. The print of *Christ at Emmaus* is undoubtedly the



PIERRE DUPUIS BY A. MASSON, AFTER MIGNARD
FROM A PRINT IN THE POSSESSION OF JOHN MALLETT, ESQ.

many of the most eminent personages of the court of Louis XIV., including the king himself, are to be found in the list.

Amongst the portraits of women are those of Anne and Maria Theresa of Austria, the first after P. Mignard, and the other after his brother, Nicolas; Maria Anne of Bavaria, and Maria de Lorraine, Duchesse de Guise. His male portraits are of greater importance, there being amongst them portraits of the Duc du Maine, Comte d'Avaux (1683), Duc de St. Aignan, Comte de Courson (1676), Jerome Bignon, the librarian to the king (1686), Denis Marin, secretary to the king (1672), Frederick William, Elector of Brandenburg (a very scarce print), Guido Patin and his son Charles, and Pierre Dupuis, king's painter.

Masson also engraved a number of life-size heads,

best, but others that are possessed of much excellence are *St. Jerome in Meditation*, *The Holy Family*, after N. Mignard, *The Assumption of the Virgin*, after Rubens, and *The Brazen Serpent*, a large print engraved on two sheets.

Many of Masson's prints can still be obtained for quite moderate sums, and few have as yet attained the same high level as those of Nanteuil, though there is little doubt that they will soon follow suit. It is a curious fact that French line engravings of the seventeenth century as a whole, and not Masson's in particular, are far less highly valued in the country of their origin than in England, and can be obtained from printsellers in Paris at thirty or forty per cent. less than is asked by printsellers of the Metropolis. The Lawson sale had much to do with the inflation



GUILLAUME DE BRISACIER BY A. MASSON, AFTER MIGNARD
 FROM WHITMAN'S "PRINT-COLLECTOR'S HANDBOOK" (G. BELL & SONS)

of prices in London, but it would have been only natural if the French dealers, a number of whom were present at that noted sale, had also raised their prices.

In a recently issued catalogue from Paris, for instance, a large number of Nanteuil's prints are offered at sums ranging from twenty to forty francs, while quite as many by Edelinck are offered for as little as from eight to fifteen francs, and even prints of the first class are to be found catalogued at sums a little more than half those asked in London.

Prints by Masson are by no means common in the sale-room, though fine first impressions of his *Cadet au Perle* have recently changed hands for £68 and £49, and a second state has sold for over £15. In passing it may be mentioned that the first and second state of this print can be easily distinguished. In the latter state the figure 4 is in the margin, while in the first it is absent.

For a complete catalogue of Masson's portraits, Robert Dumesnil's catalogue will be found to contain all the information necessary to the collector, but we give below a list of the more notable engravings, the price in brackets being that at which an impression has changed hands during the past year or so.

- Antoine Masson, Mignard (£2).
Frederic Guillaume, Electeur de Brandebourg, 1683 (£1).
Guido Patin, Docteur en Médecine de Paris, 1670 (£1).
Charles Patin, Docteur en Médecine (£3).
Marin Caræus Médecine du Roi, P. Mignard, 1665 (£5).
Francois Marie, Doge de Gènes, 1685.
Pierre Dupuis, Peintre du Roi, N. Mignard, 1663 (£6 and £15 15s.).
Hardouin de Beaumont, Archevêque de Paris, N. Mignard, 1664 (£7).
Gaspar Charrier, Secrétaire du Roi, Blanchet.
Emanuel Duc d'Albert, N. Mignard, 1665 (£7 10s.).
Aléxandre du Puy, Marquis de St. André, De Seve (£3 10s.).
Louis, Duc de Vendome, P. Mignard (£6).
Michel Colbert, Abbé des Prémontrés, 1674.

- Guillaume de Brisacier, N. Mignard, 1664 (£38 and £100).
Olivier d'Ormesson, 1668 (£4).
Antoine Turgot de St. Clair, 1668 (£2 10s.).
Marie de Lorraine, Duchesse de Guise, N. Mignard (3rd st., £3).
Anne d'Autriche, P. Mignard.
Marie-Therese d'Autriche, N. Mignard.
Marie Anne Victoire de Bavière.
Louis Auguste, Duc de Maine.
Jean Jacques de Mesmes, Comte d'Avaux, 1683.
François de Beauvilliers, Duc de St. Aignan, 1686 (£3).
François Rouxel de Médavy, Archevêque de Rouen, 1677 (£1 15s.).
Jerôme Bignon (£5).
Denis Marin, Secrétaire du Roi, 1672 (£5).
Louis Verjus, Comte de Crecy, 1679 (£1 15s.).
Nicolas de Lamoignon, Comte de Courson, 1676.
Comte de Harcourt, N. Mignard (£68).
Louis XIV. en chapeau, 1687.
Louis XIV., large oval, C. Le Brun, 1679 (£12).
Louis Dauphin en chapeau.
Philippe, Duc d'Orleans.
Jean Baptiste Colbert, 1677.
François de Harley, Archevêque de Paris, 1684 (£2).
Claude de Housset, 1681.
Henri de la Tour d'Auvergne, Vicomte de Turenne.
François Michel le Tellier, Marquis de Louvois.
Nicolas Potier de Novion, 1679.
Guillaume de Lamoignon, 1675.
Charles Colbert, Marquis de Croissi, H. Cascar, 1681.
Jesus of Nazareth.
St. Jerome in Meditation.
The Holy Family in a Landscape, N. Mignard.
Jesus Christ with the Disciples at Emmaus, Titian (£3 10s.).
The Assumption of the Virgin, Rubens.
The Brazen Serpent, Le Brun.
Jacques Nicolas Colbert, Archevêque de Rouen, 1670 (£5 10s.).
Touissant Forbin de Janson, 1672 (£3).
Henri de Fourcy, 1679 (15s.).
André Le Nostre, Carlo Maratti (£1 10s.).
Gabriel de Roquette (£1 15s.).



Pictures

Dr. Bode on Dutch Art *

By Prof. R. Langton Douglas

LIVING in an age when art-criticism has become highly specialized, and in a country where, more than in any other, the specialist keeps rigidly within his narrow self-imposed limits, Dr. Bode has come to be regarded as a connoisseur of all the arts. His *flair* is so unerring, his erudition at once

so wide and so profound, his memory so faultless, that any collector bringing to that Delphi of connoisseurship, the director's room in the Kaiser Friedrich Museum, any work of art—from a Duccio to a Goya, or from a Greek bronze to a Persian carpet—goes away with his object properly labelled, and with a list of related works in public and private collections throughout the world. Other distinguished art critics know everything about something, and

* *Great Masters of Dutch and Flemish Painting*, by W. Bode, translated by Margaret L. Clarke. (Duckworth & Co., 7s.6d. net.)



J. VAN RUYSDAEL

THE WINDMILL

(AMSTERDAM)

something about everything. But it is scarcely an exaggeration to say that, so far as knowledge of works of art is at present attainable, Dr. Bode knows everything about everything.

Like every other specialist, Dr. Bode has made some mistakes, and he is far too great a man to

fact that he imagines to be new. Some of Dr. Bode's most important discoveries have not been announced by himself, but have been first published—too frequently without sufficient recognition of the debt—by other critics who have taken advantage of a hint let fall by him. In the rare and splendid generosity

with which Dr. Bode gives freely to other workers of the results of his own labours—without thinking of any public acknowledgement on their part—Dr. Bode resembles a great English scholar, of like encyclopædic knowledge, whose erudition in the sphere of literature was almost as remarkable as is that of Dr. Bode in the world of art—I mean Dr. Richard Garnett.

The book before us, as has been said elsewhere, may be regarded as a postscript to the author's classical work on Rembrandt. Of especial interest are the author's essays on Rembrandt himself, and on such artists as Adriaen Brouwer, Willem Kalf, Abraham van Beijeren, and, above all, Hercules Segers, whom Dr. Bode has, more than anyone else, helped to restore to their proper place in the history of art, and whose works he has taught collectors and connoisseurs to appreciate at their proper value.

This volume is not intended by its author to be regarded as a history of Dutch and Flemish painting, or even as a complete account of the greater masters of the school. It is a series of studies of artists whose work is,

for some reason or other, of high significance in the history of seventeenth century art. The author has not overloaded his pages with biographical details relating to those painters whose careers are, in the main, well known to all students of art history. But, in writing of those masters whose artistic origin and development is more obscure, he tells us many new facts of real significance which recent research has brought to light. For this reason the chapters on Ter Borch and H. Segers are especially valuable. Important, too, are the lists of pictures, accompanied by brief, pregnant remarks, which are to be found



REMBRANDT PORTRAIT OF HIMSELF
(IN THE COLLECTION OF MR. H. C. FRICK, PITTSBURG)

be shy of acknowledging them; in fact, he refers to them with charming frankness. But at least nine times out of ten when his critics have rashly concluded that they have found him in error, it has been ultimately proved that the German director-in-chief was right.

Dr. Bode's time has been too fully occupied to permit him to give to the public with his own hand a tithe of the discoveries that he has made; and he has always had the specialist's scorn of the chanticler-like critic who is in the habit of writing at once to the newspapers as soon as he finds, or hears of, a

Dr. Bode on Dutch Art

scattered throughout the volume. In these a fine connoisseur gives us in a few lines the results of years of study and observation. But in this work Dr. Bode does not merely reveal himself as a learned art-historian and a prince of connoisseurs—he shows that he is a critic in the highest sense of the word. He succeeds in communicating to us the emotions that he himself feels in the presence of masterpieces. He knows intimately the achievement of each of the great Dutch and Flemish painters; he has completely apprehended all that is left to us of the rhythmic expression of the emotions and ideas of these artists; and from this he has reconstructed the personality of each master.

Such a method, when exercised by a well-equipped critic, is more than usually illuminating in the case of artists whose work was so personal as was that of all the greatest of Dutch and Flemish painters, of Rubens and Ruysdael, of Ter Borch and Jan Steen, and especially of Rembrandt. For in Rembrandt's works the man and his history are revealed not only in the choice of subjects, but in all the elements of his style and notably in his technique. This technique of his, so infinitely varied, so rich in contrivance, is at the same time so individual, so self-revealing, that it has proved an ill-fitting garment to any painter who has essayed to clothe his visions in so splendid a vesture. "Wonderful as it is," says Dr. Bode, "and much as it arouses the admiration of the painter, it is . . . so entirely inspired by the feeling of the artist that it is only justifiable as being its expression." Having a more exact and intimate knowledge of Rembrandt's achievement than any living man, and having the imagination and power of generalization necessary to a great critic, Dr. Bode is able to give in these pages such a presentation of the master as the world has not seen before. Not less vivid are his portraits of

Steen and Ruysdael. And terrible indeed is his picture of the last period of that great artist whom success and love of the world ruined, Anton van Dyck.

In view of the attacks recently made on modern collectors of old masters by a Royal Academician, it is interesting to note that Rembrandt, like all the



PIETER DE HOOCH

INTERIOR

(NATIONAL GALLERY)

greatest artists from Donatello to Rubens and from Rubens to Reynolds, was, as Dr. Bode shows, "a passionate collector." "He possessed numerous antiques . . . as well as works of Raphael, Palma Vecchio and Michael Angelo, besides engravings by Mantegna and Marc Antonio." And in adopting this excellent habit of collecting old masters, Rembrandt was by no means singular. Holland in the seventeenth century, like Florence in the fifteenth, was a country of collectors. It is, in fact, one of the characteristics of a great age of artistic creation that it is an age when, at its beginning, extravagant prices



TER BORCH THE LETTER (BUCKINGHAM PALACE)

are paid for old masters. The return to antiquity, the enthusiastic study of the works of great artists of the past, and the desire to acquire them, immediately precedes and announces a return to nature, the creation of a new and vital artistic rhythm. Individual as was the art of Rembrandt, we see that, "in the same strenuous way that he studied nature, he strove to inform himself thoroughly about the wide realm of art," borrowing motives from everywhere, even from old Indian miniatures, but never making use of what he borrowed as a mere imitator of the past, always handling his material as a master, whether it was derived from the direct study of nature or from the works of earlier artists.

It is perhaps ungracious, if not impertinent, to draw attention to any slight shortcoming in such a masterpiece of criticism as this book. But to the

present writer it is a matter of regret that Dr. Bode ignores the Celtic influence in Dutch and Flemish art, and regards it as wholly Teutonic in its origin and character. Supposing even that the Celtic element in the Dutch race is even smaller than the most enthusiastic Teuton contends that it is, nevertheless the Celtic influence can be traced in all their greatest artistic achievements. And this is what we would expect. For no race is so absorbent as the Celtic, no racial influence is so persistent and pervading as the Celtic influence. We see, for example, how quickly in those parts of Ireland that were populated by English settlers, such as Kerry, the Irish conquered their conquerors by making them as Irish in temperament and ideals as themselves. Now Dutch art seems to me to be in no small degree Celtic in its character: in a smaller measure in

Dr. Bode on Dutch Art

Rembrandt, who seems to have been of Teutonic blood ; in a larger measure in such masters as Metzu, Ter Borch, and Jan Steen. "The great masters of the Dutch school are," as Dr. Bode says, "so perfect." Well! completeness, perfection, an easy command of the medium of expression, are characteristics of Celtic rather than of Teutonic art. With the Teuton art is not, as with the Celt, the most natural form of expression—a form of expression over which he has perfect command. In the works of the greatest Teutonic masters there is something of noble incompleteness, there is a straining of the material, as though the master's vision were greater than his means of expression, as though the man in him were greater than the artist; whilst with the Celt the man and the artist are always, and at all points, actually the same person. At its best, in the works of artists like Dürer and Grünewald, the failure of

German art is in its own sphere as great as any human success. It recalls the splendid failures of the Medici chapel. We see, as it were, a giant, a demi-god, an immigrant from a greater world than ours, struggling to reveal himself through our poor human modes of expression.

Dr. Bode's book is the most important critical work on the great masters of Dutch and Flemish painting that has yet appeared in English. Neither the beginner nor the advanced student of art can afford to be without it; and anyone who proposes to visit Holland in the coming spring ought to take this book with him. The author has placed us all in his debt; for though the Dutch school of painting has for a long time had more admirers in England amongst collectors and connoisseurs than any other school, the number of good books in English upon Dutch and Flemish artists is surprisingly small.



J. VAN RUYSDAEL

COAST SCENE

(NATIONAL GALLERY)



Visiting Cards a Hundred Years Ago

By Marion Hepworth Dixon

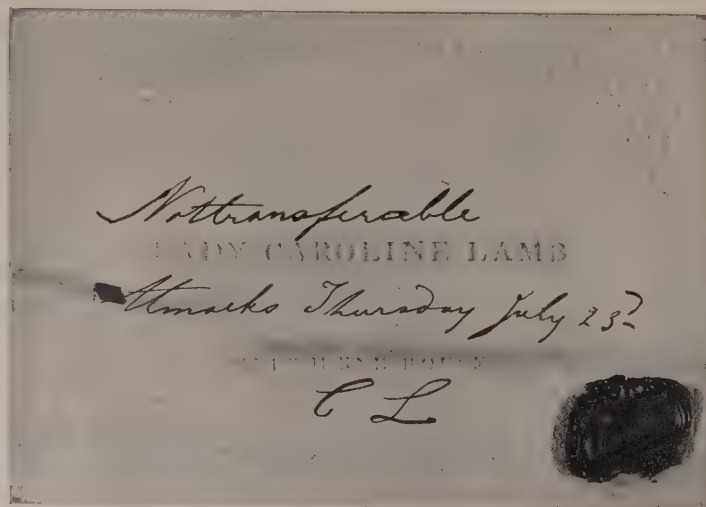
It is somewhat curious to think that so useful an invention as a visiting card should have been unknown to society until comparatively recent times. Yet a hundred and fifty years ago the *carte de visite* did not exist. The belles of the seventeenth century used nothing in the shape of a name card, or "ticket," as they were afterwards called. Invitations to routs and drums, as well as names and addresses, were written across the backs of playing cards, which in those days were made with a white reverse, and innocent of the intricate pattern familiar to us in modern times. Thus in the era of Pope and Lady Mary Wortley Montagu, a lady of *ton* would be apt to use a red playing card—a Queen of Hearts for ordinary social purposes, while an amorous beau inscribed his name and the most tender of enquiries on the back of a Jack of Spades. The great world of the seventeenth and eighteenth centuries was a small world. It was rigidly exclusive. Living in the same quarter of the town, the Quality sent each other scribbled messages by the hand of a favourite page. Society, in a word, was informal in the midst of stately formalities, and we have no difficulty in believing the Comtesse de Boigne when she tells us that in 1800 Lady Harington

used to trot up and down Bond Street picking up guests for a party for the same night.

Many name cards, imitating the fashion of the impromptu playing cards of earlier date, were signed, and at times sealed, by their owners. An invitation to Almack's, sent from Melbourne House by Lady Caroline Lamb, is written, as we see, on an address card, and has that impulsive and romantic lady's seal attached. At this period, and up to a considerable later one, name cards frequently bore the autograph of their owners, though the custom did not prevent the visiting card from being fearfully and wonderfully embellished when it first came into general use.

The actual inventor of the visiting card is not known to fame, but it is certain that, once introduced, the vogue caught on with amazing rapidity. Extraordinary indeed, and ornate with fantastic flourishes and embellishments, were the so-called "tickets" of the eighteenth century. Not that they were without

their uses. A visiting card—like the signs over shops—at first indicated a man's trade or profession. Scientific instruments adorned a doctor's address card; the representation of a miniature fight at sea proclaimed a naval officer's calling. Artists naturally made their own designs, and following the

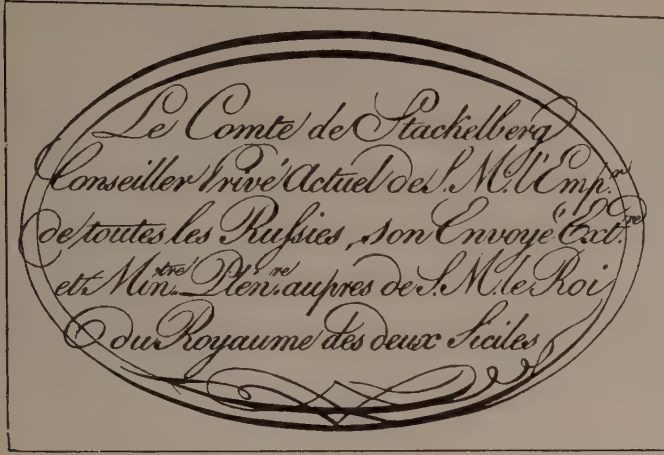




To
Mrs Charles Kemble
with Sir Tho Lawrence's respects

Miss Fanny Kemble

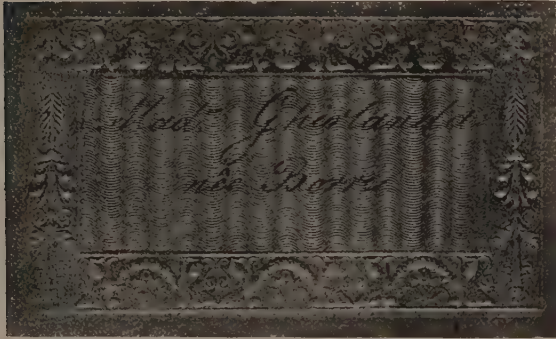
Visiting Cards a Hundred Years Ago



prevailing mode, we find Sir Joshua Reynolds's name card what descriptive writers call "a creation of his

card indicates, at No. 5, Rue de Valois, the Commander's "ticket" embraces a picture of the Seine, and gives us an excellent bird's-eye view of Paris as it existed a hundred years ago. Lady Lawley's card has less significance. It is chiefly interesting as showing how the custom of signing an autograph on the *carte de visite* continued for upwards of half a century. This particular bit of pasteboard, moreover, exemplifies the transition stage between the highly adorned emblematic name card used by Sir Joshua and the severe, almost modern style affected by Beau Brummell.

It is a nice point whether Brummell or the members of the Royal family introduced the plain engraved plate which has held its own ever since, but



own fancy." Engraved plates which are good examples of the florid style in vogue on their first introduction are given in these pages. That of Le Comte de Stackelberg, Russian envoy to the King of Sicily, and Monsieur Ghirlanda and his wife, are staid and conventional when compared with either the device affected by La Princesse de Belmonte Pignatelle, *née* Duchesse Spinelli, or the etching in sanguine adopted by Monsignor Lazza-vini. We might be tempted to think the two latter cards were the expression of an extravagance wholly Italian in its bravura, did not the address card of Le Commandeur H. Gazzera assure us that the Parisian *carte de visite* could be equally bizarre. Living, as the

it is certain the beginning of the nineteenth century saw a marked change in public taste. Curiously enough, the great Italian sculptor Canova used almost



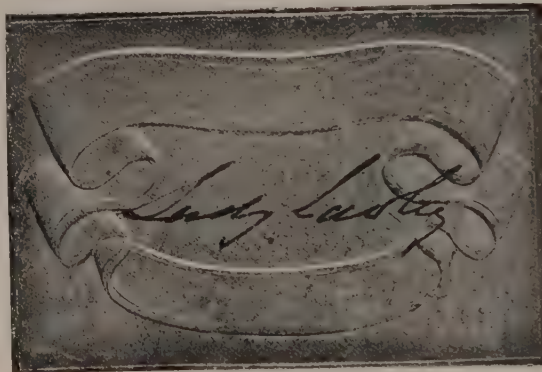
an identical name card to that of the notorious English Beau. So, it will be seen, did Humboldt, who then lived at No. 3, Quai Malaquais, Paris. The fact would seem strange did one not know that London, Paris, and Rome were nearer, in a sense, a hundred years ago than they are to-day. I say nearer, for everyone with pretension to culture went to Italy in the Georgian era, and, going to Italy, they naturally passed through Paris. Both before and after the Napoleonic interdict, travelling on the Continent was a rage. The well-bred Englishman was up to that time a cosmopolitan, spoke French and Italian fluently, and was as much at home in Rome, Venice, or Paris as he was on the sunny side of Pall Mall. "Everybody seems bound for Italy," exclaims Lady Morgan, the famous wit and author of *The Wild Irish Girl*. "The papers announce the Duke of Devonshire's departure to-day, Duchess Elizabeth is already off. Sir Thomas Lawrence is going to Rome to paint the Pope's picture. Everybody, it seems, is to muster at Paris, a charming rendez-vous!"

It was, in truth, in the French capital that the vivacious Irishwoman was immediately afterwards to

renew her intimacy with the great Humboldt, for no sooner had Lady Morgan settled with her husband at the hotel d'Espagne, in the Faubourg St. Germain, than the celebrated traveller and naturalist came to visit her. She was out on the occasion of his first call, but we learn that the author of *Cosmos* left a little billet *instead of a card*, inscribed with the words: "Le Baron de Humboldt est venu s'informer du retour bien tardif de Sir Charles et Lady Morgan." That

Alexander Humboldt was a great lady's man, and delighted in the society of clever women, goes without saying. His biography, in truth, reads like a romance. A son of a chamberlain of the King of

Prussia, Alexander Humboldt was born at Berlin, and studied at the University of Gottingen. After a journey in Holland, England, and France, he entered the Mining Academy at Freiburg and became the close associate of Goethe and Schiller at Jena. Already the author of many strikingly original scientific works, he hankered to visit the tropics, and at length obtained leave from the Spanish Government to explore their settlements in America and the Indian Ocean. Meeting Aimé Bonpland,



Visiting Cards a Hundred Years Ago

the naturalist, in Paris, Humboldt started on his historic journey which gave a map to Spanish America, the scientific results of his travels being set forth in the gigantic work which took ten years to publish, and which consisted of twenty-nine volumes.

The Duchess of Devonshire, whose visiting card is reproduced in these pages, is the "Duchess Elizabeth" referred to as on her way to Rome in 1818. She was a lady notable for her passion for Italy and for her strong partisan feeling for the Italian people. A lover of music and the fine arts, and a bit of a student, Duchess Elizabeth had a kind heart and an unusually sound judgement. Her salon was open to literati, but her Grace was a lady who could administer a sharp reprimand to any insular author whose hasty judgements showed their ignorance of things Italian. Cardinal Fesch, an uncle of Napoleon Bonaparte's, was one of those lively clericals who paid platonic court to the fair, and owned one of the finest collections of pictures in the Eternal City. Another visiting card, that of the Comtesse Guiccioli, brings us directly in touch with the beautiful woman who did so much to retrieve Lord Byron's dissipated life in Venice. She probably had the greatest hold over

M^r. BRUMMELL

ANT. CANOVA

ALEXANDRE DE HUMBOLDT.

Quai Malaquais N^o 3

face in the direction of Italy, renewed his intimate friendship with Byron. The address card we give is in all probability of the year 1819, which we know Shelley passed in Rome writing the two finest of his poems, *Prometheus Unbound* and *The Cenci*. It was only four years later, namely on July 8th, 1823, that

the poet's affections of any woman since his abortive passion for Lady Caroline Lamb.

Of the greatest of all nineteenth century poets — Percy Bysshe Shelley—it is unnecessary to say more than a word. His story is common property. The eldest son of a conventional Sussex baronet, the lad was not only expelled from University College, Oxford, but was practically hounded from a country which found his *Queen Mab* impious and immoral.

His sojourn in Switzerland with Mary Wollstonecraft Godwin and the suicide of his first wife brought about the climax.

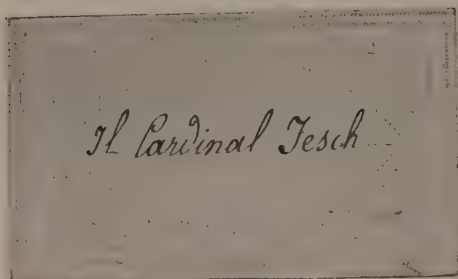
Repudiated by his father and deprived of his children, Shelley quitted England, and turning his

face in the direction of Italy, renewed his intimate friendship with Byron. The address card we give is in all probability of the year 1819, which we know Shelley passed in Rome writing the two finest of his poems, *Prometheus Unbound* and *The Cenci*. It was only four years later, namely on July 8th, 1823, that the poet met his tragic death by drowning in the Gulf of Spezzia. Sir Thomas Lawrence, who was painting the portrait of the Pope at the period of Shelley's stay in Rome, was a man of wholly different build, and as fortunate in all the undertakings of his life as Shelley was

*Duchess of Devonshire
I have the pleasure to
acknowledge the receipt of
your letter of the 11th inst.
and in reply to inform you
that it has been forwarded
to the proper authorities
for their consideration.*

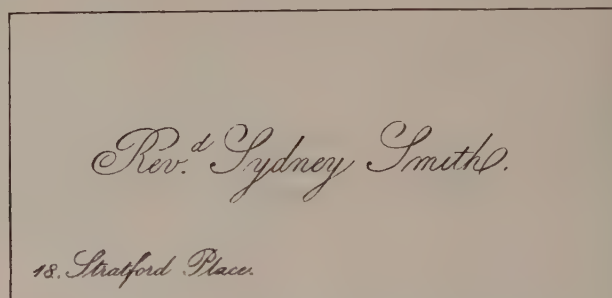
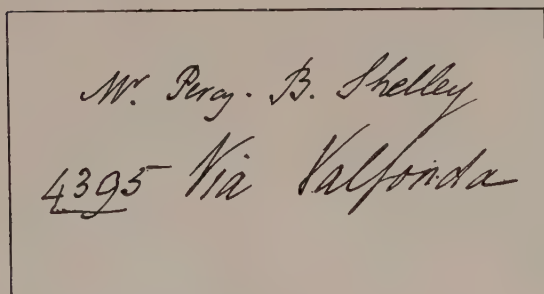
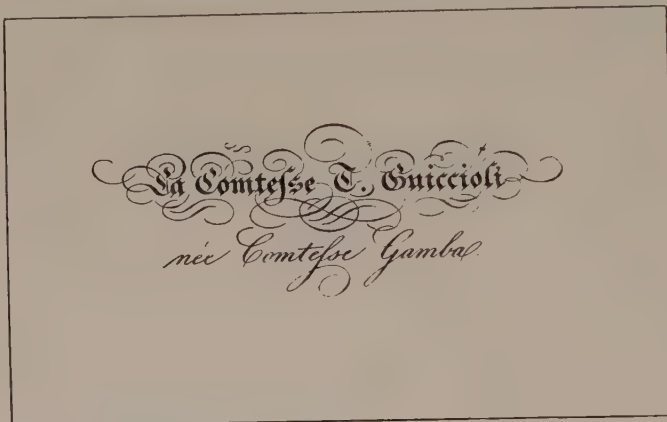
unfortunate. To begin with, the artist was that hothouse product—an infant prodigy. At the age of ten he was already well known as a portrait painter in crayons at Oxford, where he made one of his first drawings of Mrs. Siddons in the character of Zara.

Lucky in his start in life, Lawrence was elected at the age of twenty-two an associate of the Royal Academy; on Reynolds's death became limner to his Majesty, in 1815 he was knighted; and at the height of his popularity succeeded



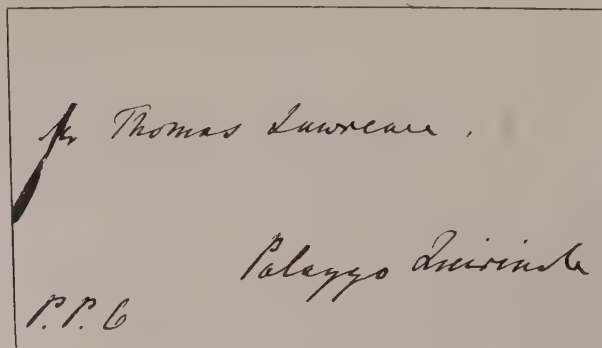
them simultaneously in his maudlin fashion there is little reason to doubt, nor can it be questioned that the painter's heartless behaviour hastened the death of the more beautiful and tender-hearted of the two sisters.

It is pleasant to turn to the sane and benign figure of Canova, who was in the zenith of his fame when Lawrence was in Rome, and whose visiting card has already been alluded to. The founder of a new school of Italian sculpture, Antonio Canova



Benjamin West as President of the Royal Academy. A courtier, a lady-killer, and—like most lady-killers—of ludicrous susceptibilities, Sir Thomas Lawrence's reputation as a man of honour was stained by his frivolous treatment of the two unsophisticated daughters of Mrs. Siddons. That he made love to

was born, like the present Pope, in the neighbourhood of Venice. A boy without money or influence, Canova yet found friends ready to aid him in his studies. In his seventeenth year he produced his first imaginative work, *Eurydice*. The *Apollo* and *Theseus with the Centaur* were designed in Rome, where Canova



Visiting Cards a Hundred Years Ago

afterwards created the *Cupid and Psyche* and finished the monument erected in St. Peter's to Clement XIII. Another important undertaking was the colossal statue of Napoleon. It was a work the sculptor prepared in Paris, a city he later on visited as Ambassador, when

and a brilliant conversationalist he took London Society by storm. Duchesses fought for him. His jokes were quoted at every table. His *bon mots* became household words. Yet sighing for a mitre, for eighteen years Sydney Smith had to content

Sir Francis Burdett.

—by one of life's little ironies—he was sent by the Roman Government to recover the works of art abstracted by Bonaparte.

The name of Sydney Smith is one to conjure with, and it is with difficulty that we remember the more serious rôle played by the humorous cleric. Yet his life was by no means compassed by the desire to set a table in a roar. The son of an eccentric squire, Sydney Smith was born at Woodford, in Essex, and was educated at Winchester and Oxford. Accepting a curacy in Wiltshire, he shortly afterwards procured a tutorship which took him to Weimar. But the moment was unpropitious. "Before

himself with a living at Foston-le-Clay, in Yorkshire; and, in spite of Lord Melbourne's regrets on the subject, was only rewarded for his lifelong labours by being made a Canon of St. Paul's.

A man of more determined front was the famous Radical, Sir Francis Burdett, the father of the Baroness Burdett-Coutts. Born in 1770, this fire-eating reformer was educated at Westminster and Oxford, and was in Paris at the time of the French Revolution. Marrying a daughter of the great banker, Thomas Coutts, he entered Parliament, where he became a popular idol. Championing the rights of the people and forcing an enquiry into the abuses

M^{rs} Norton.

2, Sturys Gate, St. James's Park.

we got there," says Sydney Smith, "Germany became the seat of war, and in stress of politics we put into Edinburgh, where I remained five years." Here he published some sermons in 1802, and two years later aided in starting the all-powerful *Edinburgh Review*. Not that this spirited performance gained the lively curate Church preferment. As a preacher, a lecturer,

of the Metropolitan prisons, he was ever in the public eye. His energies were boundless. Fighting a duel with one James Paull after being three separate times defeated for Middlesex, Sir Francis was later on returned for Westminster, a constituency he represented for thirty years. Nor did the career of the fighting baronet end here. Coming into collision

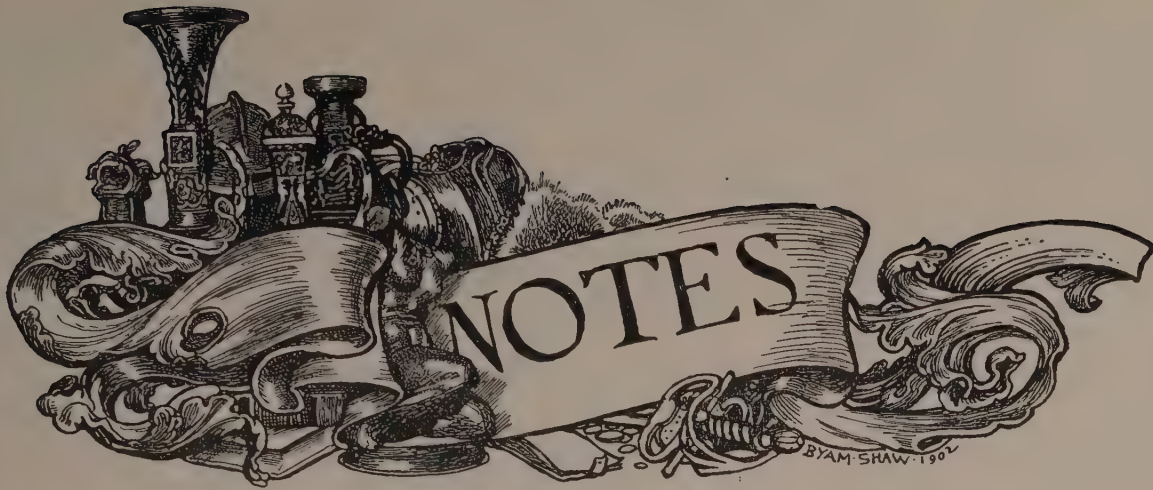
with the House of Commons in 1810 over what he claimed was the wrongful imprisonment of a burgess called Jones, we find Sir Francis barricaded in his own house for a breach of privilege. Naturally, the populace assisted him against the military, blood was shed, and the great upholder of the people's rights was taken for a brief period to the Tower.

Of the two last-named cards only that of Mrs. Norton requires more than a passing mention. Count d'Orsay is one of those exotic figures who hardly looms bigger through the mists of time. The last of the dandies and an exquisite of the first water, his vogue when he shone at Gore House under the reign of Lady Blessington seems almost inexplicable to us in the strenuous times in which we live. Ruined by what Mr. Gosse would call his 'too vivid' life in London, d'Orsay followed Brummell into exile, while Gore House was demolished to make way for that pious monument to a blameless Prince—the Albert Hall. More comprehensible is the entity of Mrs. Norton, the first representative of the modern woman. The granddaughter of Richard Brinsley Sheridan, and the sister of Lady Dufferin and of that Duchess of Somerset who figured as the Queen of Beauty in the Eglinton Tournament, Caroline Norton

was born exactly a hundred years ago, and married when she was nineteen. Young and ambitious, the bride wrote a somewhat over-strained verse. She had, however, glamour and fascination. Lord Melbourne, a widower, who had only recently lost his beautiful but eccentric wife, Lady Caroline Lamb, was strangely attracted by the second Caroline. Their intimacy grew with leaps and bounds, and at length set the gossips talking. Filing a petition, Mr. Charles Chappel Norton brought an action against Lord Melbourne, but he lost his suit, as a verdict was given for the defendant. The injured lady consoled herself with her pen, and took to writing books depicting the wrongs of woman. Not that she gave up her friendship for Lord Melbourne. It was owing to that friendship that her political influence was so considerable. The story, however, that Mrs. Norton used Sydney Herbert as a tool, and sold a cabinet secret to the *Times* newspaper, may be accepted as apocryphal. As a reviewer of books she had access to Printing House Square; but Mr. Dasent hotly denies, in his recent memoir of Delane, that the lady used her position for mercenary ends. Mrs. Norton was emphatically not Diana of the Crossways.



Le Comte A. d'Orsay



In olden times people did a lot more by handicraft, especially in the north, where the countryman sat in his home the whole winter surrounded by snow and ice. Cut off from towns and market-places, he got accustomed to work out many a household thing not only for his own use, but also as a surplus which could be brought to market when summer made roads trafficable. In that way many a home industry arose—a prominent one in Norway being wood-carving.

The illustrations show two such pieces belonging to a private collector of Stockholm—drinking vessels

cut out of old birch stems—"masur"—and decorated with elaborate sculpture in a way so rarely met with that neither the museum at Christiania nor Stockholm possesses anything better in that line. The one is a sixteenth century, the other a seventeenth century piece. The first, measuring 9 inches in height and 5½ inches in diameter, treats of the birth of Christ and the arrival of the wise men of the East. Round the stem they are riding on small Norwegian horses, arrayed in crowns, and carrying gifts to the Child. The Virgin is sitting with the newborn in her arms, with the three kings kneeling before her. On the lid are carved a cradle with a child, the heads of



NORWEGIAN DRINKING VESSELS

an ass and an ox, an angel, a man with a wandering staff (Joseph), and a woman (Mary), emblems signifying the birth and flight into Egypt. The corpus is surmounted by the lions of St. Olaf. Such a one is also placed on the handle.

The seventeenth century piece is a little larger, 6 inches in diameter, but only 8 inches high. Here a man in Burgundian dress is shooting at a hare chased by a fox, a dog, very singularly like a poodle or Pomeranian, is crouching waiting for the shot to go off. The whole stem is richly decorated with scroll work, fruits, and flowers. On the lid a parrot is holding a bunch of grapes. This piece is interesting, the inside still having its "drinking marks" — small knobs or buttons showing how deep each guest was allowed to nip. The forms of the drinking vessels are about the same as were adopted for pewter and silver tankards.—OTTO MEYERSON.

THERE has lately come into the possession of Mr. G. H. F.

A Unique Timepiece Nye, of 35, Chapel Street, Belgrave Square, S.W., what

is believed to be one of the earliest timepieces introduced into this country. Upon taking it to pieces, within a brass cylinder were found two faded and time-worn papers, with an inscription stating that the timepiece was discovered in the monastery of St. Albans in digging out the ruins of an old wall, and is supposed to be nearly the first timepiece brought into England, being made in Italy. The silver plate in the centre of the dial shows the different aspects of the sun and moon during their annual revolutions. The gold plate shows the day of the month the year round, and also what sign the sun is for every month in the year. The timepiece, which is in splendid preservation, is evidently of great antiquity and of beautiful design and workmanship, and is supported



UNIQUE TIMEPIECE

by a bronze figure of a slave exquisitely sculptured. The following are the papers referred to:—

Lunar and Solar Clock.

“The outside circle on the dial plate shows the hours of the solar days—the upper hours being those of the day, and the lower hours of the night. Immediately within the hour circle is that on which is marked the days of the months, and beside them the signs of the zodiac. The days of the month and the position of the sun are indicated by the moving point affixed to the inner circle.

“The three other circles show respectively the moon’s age, the time of her passing the meridian, and the time of high water. It should be observed the innermost circle showing the time of high water may be adapted to any port or place by setting the known time of high water at new or full moon to $29\frac{1}{2}$ on the circle showing her age. It is now set for the time at Hull; for London it should be set for 2 hours 50 minutes; Liverpool, 11 hours 10 minutes; and Bristol, 6 hours 50 minutes.

“The time of high water at Hull then is six o’clock. This circle is moved by inserting a pin in one of the small holes, and pushing it gently round.—J. J.”

On another piece of paper:—

“The watch was found in the antient monastery at St. Albans in digging out the ruins of an old wall, and is supposed to be nearly the first timepiece brought into England, being made in Italy.

“The silver plate in the center of the dial shows the different aspects of the sun and moon during their annual revolutions, viz., the conjunction square ‘Trine’ and ‘Opposition.’ The gold plate shows the day of the month the year round, and also what sign the sun is in every month of the year.”

It will probably be a pleasant surprise to many of those who mourn over the destruction and decay of

Old Norfolk Houses

By Geoffrey

Birkbeck,

R.B.A.

(London :

Jarrold & Sons,

32s. 6d.)

so much of the fine domestic architecture of England to discover what a large number of good examples still exist in East Anglia. No less than thirty are described and figured by Mr. Birkbeck in his *Old Norfolk Houses*, most of which are in excellent preservation, and, as a general

rule, little spoiled by injudicious restoration. Amongst them are specially typical the early fifteenth century Elsing Hall, with a beautiful Gothic dining hall and minstrels' gallery; the seventeenth century Barningham Hall, the west front of which, with its three-storeyed porch, double-storeyed dormer windows, and crow-step gables, remains practically what it was when first completed, though the southern side and interior have been modernized; Blickling Hall, one of the finest Jacobean mansions in the British Isles; the moated Oxburgh Hall, with a grand entrance gateway, flanked by two octangular turrets, eighty feet high, that once owned an equally beautiful Gothic hall, pulled down with the rest of the southern side in 1778; the Elizabethan Flordon Hall, built, as were so many of its contemporary homes in the form of the letter E, in compliment to the maiden queen; Breccles Hall, built in 1583, a good example of the less pretentious mansion of its day; Caistor Old Hall, portions of which, dating from 1430, consist of bricks and flint filched from the walls of an ancient Roman camp; Felbrigg Hall, on the site of a much older building, the cellars of which are still *in situ*, with a beautiful sixteenth century south front, and a scarcely less charming seventeenth century western façade; Kirton Old Hall, chiefly noticeable for its many mullioned windows and well-proportioned three-storeyed porch; and the much later and comparatively well-known Holkham Hall in the Renaissance style, that in spite of its undoubted dignity of appearance, is somewhat out of character with its surroundings.

The essays accompanying the reproductions of Mr. Birkbeck's water-colour drawings contain much interesting information respecting the various mansions and their owners, who were all more or less intimately associated with the politics of their time. He tells, for instance, of the secret cell at Breccles Hall, contrived by the noted builder Green, who knew so well how to baffle the vigilance of spies; relates in connection with her birthplace, Stanfield Hall, the sad history of Amy Robsart, and does not forget to include the thrilling legends of the ghosts supposed to haunt the scenes of their earthly life. Unfortunately,

however, his illustrations are not so successful as his text. He fails to give any suggestion of the romance that seems to emanate from the originals, and though his drawing is fairly accurate, his compositions, with few exceptions, notably the Mannington Hall, Thelveton Hall, and Wilby Old Hall, are spoiled by want of care. Tone values and atmosphere are alike ignored, and no attempt has been made to do justice to beauty of detail. The renderings of the shrubs and flowers in the gardens, that add so much to the charm of the buildings looking down on them, are singularly inadequate, it being often impossible to make out what they are meant for.

"YEARS ago," Mr. Ralph Nevill tells us in his instructive new book on French prints, "a custom-house officer at Dover is said to have destroyed *Les Hasards heureux de l'escarpolette*, the masterpiece of Nicolas de Launay, after Fragonard, as being a print unfitted for admission into England." Times have

French Prints of the XVIIIth Century. By **Ralph Nevill** (Macmillan, 15s. net)

changed since those days, and only a few weeks ago a large and astoundingly accurate facsimile reproduction of Fragonard's painting, which served as model for that famous print, was published by a London firm and exhibited at the Menpes Gallery without giving rise to squeamish protests. But the incident related by Mr. Nevill goes a long way to account for the slight esteem in which French engravings have been held until quite recent years on this side of the Channel; for all their rare decorative qualities, their exquisiteness of craftsmanship, their unrivalled delicacy and tastefulness as regards design and colour, could not reconcile British prudery to the light morals of eighteenth-century France, to the illustration of which the contemporary French engravers mainly applied their accomplishment.

Mr. Nevill's book is almost exclusively devoted to the *estampe galante* (although a short list of engraved portraits is given at the end of the volume), and it is, moreover, the first English book devoted to the subject with which the author proves himself to be in complete sympathy, even if he does not lay sufficient stress upon the immeasurable superiority of the French line engraving and colour-print over any of the productions of British eighteenth-century graphic art. But quite apart from all questions of artistic merit, there is another side to the question—the importance of these prints as documentary evidence of social and political history.

"French eighteenth-century prints (in particular *l'estampe galante*) reproduce for us, as it were, that pleasure-loving society which existed at a time when

France was the model and mistress of the world as regards polished elegance of life. For the most part fine specimens of the engraver's art, these prints exhale the very spirit of the *ancien régime*, the old-world grace and daintiness of which must of necessity attract all lovers of light-hearted youth and beauty. They picture, in a singularly accurate manner, a society—pleasure-loving, may be, but nevertheless cultivated in the extreme—the like of which, it may almost certainly be affirmed, will never exist again."

The very lives of the engravers, whose personalities flit across these pages, illustrate the gaiety and frivolity to the recording of which they devoted their burins; and it can easily be imagined that the human interest attached to the doings of these typical members of a light-hearted community saves the pages of Mr. Nevill's book from the monotony one is accustomed to associate with the ordinary "collector's guide." Yet the book is full of useful information about "states," and values, and counterfeits, and includes an excellent catalogue raisonné of the most important prints—arranged, unfortunately, under the artists' names, instead of the engravers', so that to refer, for instance, to Janinet, it is necessary to look up twenty distinct references. Of mistakes there are not many, although the well-known engraving of *Henri de Lorraine, Comte d'Harcourt*, by Masson, after Mignard, is attributed to G. Edelinck!

A brief chapter on the various techniques of engraving and colour-printing would have considerably enhanced the value of the book. As it is, Mr. Nevill refers to Le Prince's invention of *gravure au lavis* and to Bonnet's *pastel* engravings without giving an indication as to the nature of these methods. He also, in various places, refers to engravings as "etchings"—in which connection there is a passage on page 80, which is altogether unintelligible: "From time to time there has been a great variation in opinion as to the relative merits of the pure etching as compared with the proof before all letters." On the same page will be found the statement that, "as a rule, eighteenth-century French prints were struck off in four states," and a few lines further down, that "the majority of French engravings have two or three states at most." But all these are minor points which cannot seriously affect the value of Mr. Ralph Nevill's hand-book.

Le Billet Doux, an etching of which we present with this number, is one of the best known works of Jean Honoré Fragonard, the pupil and legitimate successor of Boucher.

The girl, seated at her writing-table, in the act of

inserting a love-letter inside a bunch of flowers, is dressed in a pale blue dressing-gown shot with brown, which completely envelopes her in its ample folds. The tone of the whole composition is warm and harmonious, and the work is justly considered as the masterpiece of the artist.

In May, 1906, it figured in the exhibition of masterpieces by French painters of the eighteenth century at Messrs. Duveen Brothers' Galleries, having appeared in the Cromer sale in the previous December, realising the remarkable sum of £16,800.

THE portrait of *Mademoiselle Parisot*, after Masquerier, which we reproduce in colours in the present number, is perhaps one of the most charming prints amongst the many executed by that eminent engraver, Charles Turner. Though it is upon his plates in mezzotint that Turner's fame chiefly rests, he displayed equal ability with the stipple-point, and his portrait of the celebrated dancer is one of the most highly prized of eighteenth-century stipple-prints.

Mademoiselle Parisot was a celebrated dancer at the London Opera House when in 1798 Shute Barrington, Bishop of Durham, made his protest against the licentiousness of the ballet. Turner's print was published in the following year, and she also appeared as one of the dancers in Gilray's caricature, *La Danse à l'Evêque*.

The plate was begun by Turner on November 20th, 1798, and was in the printer's hands in January. Two states are recorded in Mr. Whitman's monograph, the first with inscription in fine script, and date January 17th, 1799; and the second with inscription thickened and date erased.

We are enabled to reproduce the plate through the courtesy of Messrs. Knoedler & Co.

The portrait of *Miss Fanny Kemble* is from an interesting drawing by Lawrence, inscribed, "To Mrs. Charles Kemble, with Sir Thos. Lawrence's respects." It was lithographed by R. J. Lane, printed by Charles Hullmandel, and published by J. Dickinson in 1830.

The painting of a lady with a bird is from a study attributed to the painter-parson, the Rev. W. M. Peters, whose paintings are now so steadily appreciating in value, after many years of comparative neglect.

Another treasure from the Kann collection, which we are enabled to reproduce as a frontispiece to the present number, is *The Rustic Bridge*, by Meindert Hobbema, one of four works by this artist in the collection. The work is characteristic of Hobbema, though at first recalling that of Jacob van Ruisdael, his predecessor, the drawing of the foliage and tree

The Connoisseur

trunks, the indication of the distance and the tendency to olive green in the tones, all being indicative of the younger artist.

WE should have mentioned that the owner of the portrait of *Susannah Lady Malet*, reproduced in the January number of THE CONNOISSEUR, is Mr. Herbert Warre Malet, of 23, Trafalgar Square, Chelsea, who kindly lent it for reproduction.

Books Received

Whistler, by T. Martin Wood, 1s. 6d. net; *Rubens*, by S. L. Bensusan, 1s. 6d. net; *The National Gallery*, Parts V., VI. and VII., by P. G. Konody, M. W. Brockwell, and F. W. Lippmann, 1s. net. (T. C. & E. C. Jack.)

The Masterpieces of Botticelli, The Masterpieces of Fra Angelico, The Masterpieces of Tintoretto, 6d. each. (Gowans and Gray, Ltd.)

Songs and Poems, Old and New, by Wm. Sharp, 4s. 6d. net; *The Compleat Benedict*, by Law-Lacey, 2s. 6d. net. (Elliot Stock.)

Great Masters of Dutch and Flemish Painting, by W. Bode, translated by Margaret L. Clarke, 7s. 6d. net. (Duckworth and Co.)

Visitation of England and Wales, Vol. XV., by F. A. Crisp, F.S.A., 21s. net. (Grove Park Press.)

The Year's Art, 1909, edited by A. C. R. Carter, 3s. 6d. net. (Hutchinson & Co.)

Notes from a Collector's Catalogue, by A. W. Oxford, 5s. net. (J. & E. Bumpus.)

Dutch Art in the Nineteenth Century, by G. Hermine Marius, translated by Alex. Teixeira De Mattes, 15s. net. (Alex. Moring, Ltd.)

Lacis, by Carita, 10s. 6d. net. (Sampson Low, Marston & Co., Ltd.)

Stories of the English Artists, from Vandyck to Turner, 1600-1851, collected and arranged by Randall Davies and Cecil Hunt, 15s. net; *Wine and Health, How to enjoy Both*, by Dr. York-Davies, 1s. 6d. (Chatto & Windus.)

Pewter Marks and Old Pewter Ware, by Christopher A. Markham, 21s. net. (Reeves & Turner.)

Douris and the Painters of Greek Vases, by Edmond Pottier, 7s. 6d. net. (John Murray.)

Porcelain of All Countries, by R. L. Hobson, B.A., 6s. net. (Constable & Co.)

The Tudor Facsimile Texts, edited by John S. Farmer. (T. C. & E. C. Jack):—

Lost Tudor Plays recently recovered: *Wealth and Health*; *Johan the Evangelist*; *Impatient Poverty*.

Unknown (or unrecorded) Editions of Scarce Old Plays: *Darius*; *Lusty Juvenus*.

An Autograph Play of Philip Massinger: *Believe as you List*.

The Macro Plays: *Mankind*; *Wisdom*; *The Castle of Perseverance*; *Respublica*.

"Youth" and "Prodigal" Plays: *Nature*; *Hickscorner*; *Four Elements*; *Nice Wanton*; *Disobedient Child*.

Early Enterludes: *New Custom*; *The Trial of Treasure*.

Some Beginnings of English Comedy and Tragedy: *Damon and Pythias*; *Gorboduc*; or *Ferrex and Porrex*; *Appius and Virginia*.

Scriptural Enterludes: *Jacob and Esau*; *King Darius*; *Mary Magdalene*.

The Enterludes, etc., of John Heywood: *The Four P.P.*; *Play of the Weather*; *Gentleness and Nobility*; *Witty and Witless*.

The Enterludes of John Bale: *The Chief Promises of God to Man*; *The Three Laws*.

Wit Plays: *Wit and Science*.



Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED MINIATURE.

DEAR SIR,—In your November Number, 1908, page 189, an unidentified miniature is reproduced, representing a young man of about 1650. Unfortunately I cannot say who this young man is (probably a Swedish gentleman), but the artist is no doubt Pierre Signac, a Frenchman, who was born in Chateaudun, in France, and died in Stockholm. He came to Sweden in 1646 as a court painter to Queen Christine, the daughter of Gustavus Adolphus the Great. In the royal collections of Sweden more miniatures are to be seen by him. He signed S, as you can see under the initials on the box, which is reproduced in the same number. Also on more miniatures that we have, the box is of light blue enamel, with black and white trimmings. Even the green palms are highly characteristic of these works.

Among his miniatures are portraits of our King Charles X. (+1660), Charles XI. (+1697), and of his queen, Ulrica Eleanor, Princess of Denmark. All these works belong to the National Museum in Stockholm.

Yours truly,

LUDVIG LOOSTRÖM,

Director of the National Museum, Stockholm.

COSWAY PORTRAIT.

DEAR SIR,—I shall be much obliged if you will insert a reproduction of the enclosed photograph in THE CONNOISSEUR with a view of ascertaining the

subject of the portrait. I am told it is one of the few small whole-length portraits painted by Cosway. The canvas measures about 4 ft. by 3 ft.

Yours very truly,

GEO. TEMPLE.

PORTRAITS BY SHEE AND MURRAY.

SIR,—I am much obliged to you for your letter about my enquiries. I shall be very glad if you will print them in your "Notes and Queries" in your March issue.

First.—Who is the present owner of the portrait of *Dr. Henry Bathurst, Bishop of Norwich*, painted by Sir Martin Shee, engraved by C. Turner, formerly at Holkham, Norfolk?

Second.—Who is the present owner of the pictures of the *Duke of Gloucester* and *Benjamin Bathurst*, painted by T. Murray, engraved by J. Smith?

Yours truly,

BATHURST.

HOW TO TAKE IMPRESSIONS OF SEALS.

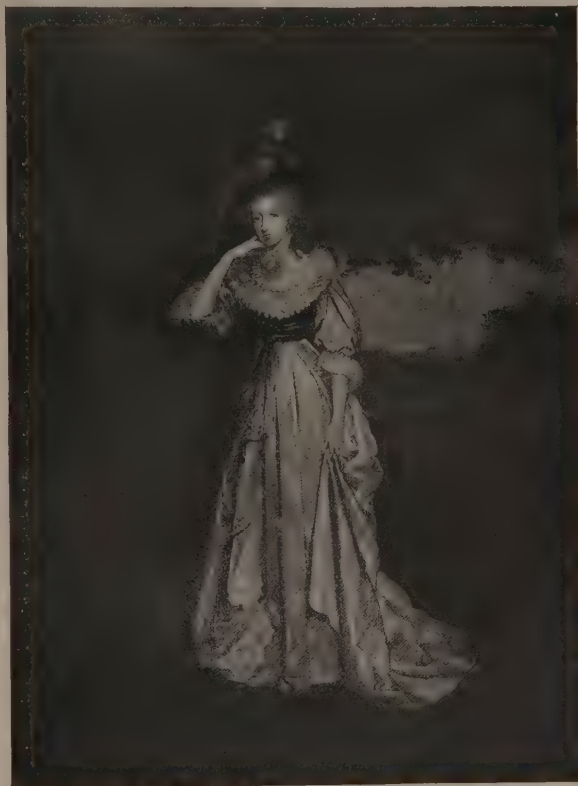
DEAR SIR,—I have been endeavouring to

make impressions of seals with a view to forming a collection. Up to now my efforts have not met with quite the success I wish. I find that with large seals sealing wax is not altogether suitable, as it is exceedingly difficult to force it properly into the seal, and very often the air gets in, giving bad results.

Can you tell me if there is any other material more suitable for this kind of work? Many of the impressions that I have seen in museums appear to be made of a substance other than sealing wax. Possibly, too, you can tell me if it is possible to obtain a book which deals with the subject.

Yours very truly,

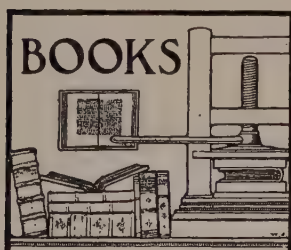
GEORGE PENROSE.



UNIDENTIFIED COSWAY PORTRAIT



THE first sale of the year was held by Messrs. Hodgson on January 5th and two following days, and



though, as a rule, the books disposed of were of small account, as is invariably the case at such an early period, several works realised substantial sums. Thus, for example, a series of 10 vols. on large hand-made paper of the *Bibliothèque de*

Carabas, consisting of reprints of scarce works of the fifteenth and sixteenth centuries, 1887-94, royal 8vo, was bid for to £16 (hf. vell., uncut). Only sixty sets were printed on paper of this quality and size, and this particular one was perhaps unique, as the first volume contained dedicatory verses by R. L. Stevenson to Mr. Andrew Lang, which were withdrawn before publication, as well as the cancelled leaves in the second volume. We may also mention Sir J. Rennell Rodd's *Rose Leaf and Apple Leaf*, with an introduction, "L'Envoi," by Oscar Wilde, £7 10s. (vell.); *The Chamelion*, No. 1 (all published), 1892, £4 15s. (wrappers); two folio volumes of *Year Books*, printed by Tottell in 1556-8, £21 (old cf., stained); the original edition of the *Choiseul Cabinet*, 1771, 4to, £34 (old French mor., with the arms of Louise Honorine, Duchesse de Choiseul-Stainville); and a rather scarce Alpine book by Raoul-Rochette known as *Le Voyage dans la Vallée de Chamouni et autour du Mont-Blanc*, 1826, 4to, with forty hand-coloured plates, £7 15s. (mor. ex.).

On January 7th and following day Messrs. Puttick & Simpson sold a number of books from the libraries of the late Mr. W. L. Sutton, of Northchurch, Berkhamsted, and of the late Mr. T. McLean, other properties also being included. There is in this instance also little to chronicle, the books, as a rule, realising small sums, and not being very important in themselves. Carey's *Life in Paris* is often met with, though but rarely in the original twenty-one parts as issued. Such a copy, with all the illustrated wrappers, each with a different woodcut by George Cruikshank, sold for £19 19s. (backs slightly broken), while £13 10s. was obtained for Chaloner Smith's *British Mezzotint Portraits*, 4 vols. in 5, impl. 8vo, 1878 (uncut); John Smith's *Catalogue*

Raisonné, with the supplement, together 9 vols., 8vo, fell to £5 15s. (half mor.), in the face of the recently published new and revised edition, and then we have Graves and Cronin's *History of the Works of Sir Joshua Reynolds*, 4 vols., 4to, 1899-1901, £30 (hf. mor.); Redford's *Art Sales*, 2 vols., 4to, 1888, £6 15s.; David Cox's *Treatise on Landscape Painting*, in the original 12 parts with the wrappers, rarely seen in this state, £14; the Rev. J. G. Joyce's *The Fairford Windows*, published with coloured plates by the Arundel Society in 1872, £7 7s. (orig. hf. mor.); the first edition of Apperley's *Life of John Mytton*, with 12 coloured plates by Henry Alken, £10 15s. (hf. mor.); Ralfe's *Naval Chronology*, with coloured plates by Whitcombe and others, 3 vols., 8vo, 1820, £11 15s. (mor. ex.); vols. 9 to 27 of the *Catalogue of Birds in the British Museum*, 1884-95, £13 (cl.); and Oliver Goldsmith's *The Good Natured Man*, first edition of 1768, with the half-title and the rare epilogue, £5 10s. (unbound). Very many good and useful books might have been picked up at this and the preceding sale for small sums; in fact, it would be possible to form a general library of very considerable range and importance if only book-collectors would take the trouble to themselves attend some of these sales of a miscellaneous character as opportunity offers, and accept the gifts which Providence would very often throw in their way. Thousands of books can be bought for very little, not on account of there being anything wrong with them, but simply because they do not happen to be in fashion at the moment, or because they belong to some edition which, though good enough for all practical and most other purposes, is perhaps not the best which could be procured if money were no object.

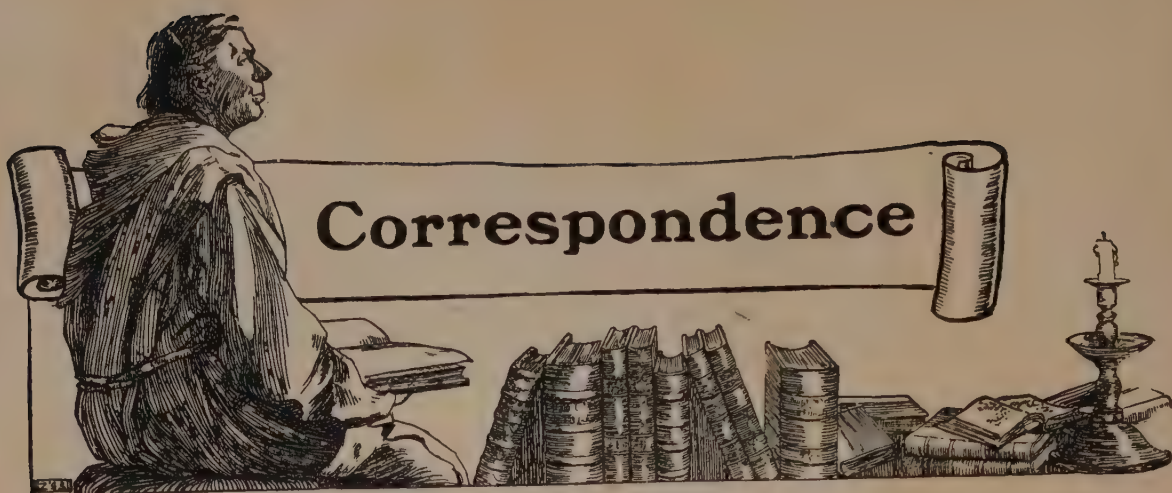
On January 14th a large collection of works on Freemasonry was sold at Sotheby's, and here again prices ruled low; in fact, only one substantial amount was realised, viz., £31 for a long series of pamphlets bound in 17 vols., 8vo, 1754-1892. These included *Solomon in all his Glory*, 1777; *Jachin and Boaz*, n.d.; *Three Distinct Knocks*, Dublin, n.d.; Slade's *Free-Mason Examined*, 1754, and many other pieces well known to collectors of works of this particular class. The sale we are now considering was held on January 13th and two following days, the 1,084 lots in the catalogue realising less than as many pounds. *Los Quatro libros de Amadas de Gaula*, 1533, folio, one of the books beloved by Don

Quixote, sold for £7 15s. (cf., antique); a complete set of *Notes and Queries*, from the commencement in 1850 to 1903, with the Indexes to series 1-9, together 117 volumes, for £15 15s. (hf. cf. and cl.); Gardiner's *History of England* (1603-1616), 2 vols., 1863, a presentation copy from the author, for £17 10s.; *Gerarde's Herbal*, 1597, folio, for £10 (old cf., title defective); the first edition of Sterne's *Sentimental Journey*, 2 vols., 1768, £5 (cf.); *Mercator, or Commerce Retrieved*, in 181 original numbers (two missing), with the revenue stamp on each, 1713-14, folio, £20; and *The Houghton Gallery*, 2 vols., folio, 1788, £21 10s. (mor. ex.). The prints contained in these two volumes were engraved after the paintings once in the collection of the Earl of Orford at Houghton, in Norfolk, but which at the time were the property of Catherine II., Empress of Russia, whose portrait by Caroline Watson, after Rosslin, is seen in the first volume.

The official copy of Izaak Walton's will, engrossed on parchment (with the Probate of the same dated Feb. 4th, 1683), though a legal document and in no sense a "book," may be incidentally referred to as having realised £36 at Hodgson's on January 20th. In a measure it is connected with *The Compleat Angler*, and the fact of its sale for the sum named is not without literary interest. On the same occasion Curtis's *Botanical Magazine*, from the commencement in 1787 to vol. 47 of the third series, 1891, with the Index to the first 53 vols., together 74 vols., uniformly bound in half morocco, realised £48; and the *Proceedings of the Zoological Society*, from the commencement in 1830 to 1903, with the Indexes to 1900, the catalogue of the library and list of animals, together 65 vols., £26 (hf. mor.). On the same and following day a number of important books were sold at Sotheby's, some 600 lots in the catalogue realising very nearly £1,500. One of the most interesting was a copy of the privately printed *Vera, or the Nihilists*, Oscar Wilde's dramatic poem, 1882, 8vo, £12 (wrappers), an immense advance on the price usually obtained for it three or four years ago. Only 200 copies of this play were printed, and one in its wrappers realised no more than 17s. at Sotheby's in November, 1905. Another book which has greatly increased in value of late years is *Jorrocks's Jaunts and Jollities*, the editions of 1838, 1839 and 1843 all participating in the demand. A copy of that of 1843, though rebound in calf, realised £18 10s. at this sale, while Apperley's *Life of a Sportsman*, 1842, made £13 15s. (orig. cl.). Several of the plates were, as usual, cut and mounted, a circumstance which has given rise to considerable comment at times. Why this should be so has never been clearly explained. The 36 plates in this volume, all by Alken, are very attractive, and it may be that they were sometimes removed for framing purposes, afterwards being returned to the book when the extent of the damage which had been occasioned became realised. This explanation, however, is not satisfactory, for nearly all volumes casually met with have one or more of the plates cut and mounted, a circumstance pointing to an universal practice rather than to a fairly common occurrence.

The other specially noticeable books sold on the same occasion included La Fontaine's *Fables Choiesies*, on large paper, 4 vols., folio, 1755-59, with the plate, *Le Singe et le Léopard* (172nd Fable), before the inscription was added, £30 (contemp. French mor.); *The Nuremberg Chronicle*, 1493, folio, a fine copy with the blank leaves and the "De Sarmacia," £30 10s. (mor. ex.); Combe's *Life of Napoleon*, 1815, 8vo, with the 30 coloured plates by George Cruikshank, and his 24 folding coloured plates inserted, £20 10s. (cf. gt.); the first volume (only) of the first or Salisbury edition of *The Vicar of Wakefield*, 1766, 8vo, £13 5s. (cf.); Tennyson's *The Last Tournament*, 1871, 8vo, one of the six "trial" copies, £15 5s. (mor. super ex.); and the familiar *Monasticon Anglicanum*, by Caley, Ellis and Bandinel, 6 vols. in 8, 1817-30, and *The History of St. Paul's Cathedral*, 1818, together 9 vols., £18 5s. (calf, uniform). *The Last Tournament* appeared to be the same copy which was sold at Sotheby's in June last year for £18, and for £15 10s. in July, 1907. If it was not, the inference is that considerably more than six copies of this "trial" book are known, and that quite a number of them are bound in morocco super extra. These "trial" books, so called, are private copies printed solely for Lord Tennyson's personal use, and issued before the ordinary edition. *The Promise of May*, 1882, 8vo, affords another instance of this having been done, and the same remark applies to *Morte d'Arthur, Dora, and other Idylls*, 1842, 8vo, and *Idylls of the King . . . a New Edition*, 1862, which contains four idylls not in the ordinary 1862 edition at all, three of them, moreover, appearing under titles which occur in no other Tennyson volumes. It will be seen therefore that these "trial" books printed for Tennyson, so that he might bring his poems up to the high standard of excellence he regarded as essential, are extremely interesting, as well as important, from a literary standpoint.

The remainder of the month would have had to pass unnoticed had it not been for the sale of the late Mr. J. Vavasour's library, which Messrs. Hampton & Sons held on the 26th at "Rothbury," Blackheath Park. The catalogue comprised 317 lots, and as the total sum realised was considerably more than £500, it is hardly necessary to say that many important books were included. Chief among these was that fine work, *Gould's Birds of Great Britain*, 5 vols., folio, 1873, which sold for £21 (mor. ex.). As Mr. Vavasour's library, though small as modern libraries go, was of very considerable importance by reason of the class of books contained in it, and their uniformly good condition, we give a list of the chief prices realised. These were as follows:—Viollet-le-Duc's *Dictionnaire Raisonné de l'Architecture*, 10 vols., 1854-68, 8vo, £7 7s. (hf. mor.); Walton's *Compleat Angler*, Marston's edition on large paper, 2 vols., 1888, royal 4to, £5 15s. 6d. (mor. ex.), an unusually high price; Racinet's *Le Costume Historique*, 6 vols., folio, 1876-88, £14 14s. (hf. mor.); Andsley's *Ornamental Arts of Japan*, 2 vols., folio, 1882-4, £5 5s. (mor. ex.); and the same author's *Keramic Art of Japan*, 2 vols., 1875, folio, £5 10s. (mor. ex.).



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Clocks.—**Grandfather's Clock.**—A597 (Whetstone, N.).—Your clock, judging from the photographs, is a provincial made piece of the late 18th century. Its saleable value is not more than £3 or £4.

John Belcher, London.—A589 (Dover).—This clock-maker flourished about the year 1760. G. Adams, of Fleet Street, London, was a celebrated maker of atmospheric instruments about 1740-60. We cannot tell the date of your bracket clock unless you send a photograph.

Louis XV. Clock.—A845 (Temple, E.C.).—Your clock is of Louis Quinze period, but the dial is out of character. It is evidently an English dial which has been added later. The market value of the timepiece is about £7 10s.

Furniture.—**Mahogany Chairs.**—A596 (Crewe).—Your mahogany chairs are mid-eighteenth century in style, and a set of six would be saleable at about 12 guineas.

Chippendale.—A585 (East Bridgeford).—The chair of which you send us sketch may be described as Chippendale

Chinese-pattern, and, if genuine, both pieces are uncommon and valuable. The pair might realise from 50 guineas upwards.

Inlaid Casket.—A609 (Northallerton).—Your inlaid casket is an interesting old piece, and of foreign (probably German) origin. Many similar old caskets, with complicated locks, metal bands and inlaid work, come from the Continent. Judging by the photograph, we should value your specimen at about £6, but as a good deal depends upon the inlay work which cannot properly be seen in a photograph, it is desirable that the casket should itself be subjected to expert inspection.

Italian Chair.—A649 (Johannesburg).—If your chair is old, it is probably Italian, but its value over here is not likely to exceed 6 guineas. The chairs referred to at the foot of your enquiry can be covered in any dark leather to taste. Crimson figured damask or horsehair cloth (both black and crimson) would also suit them.

Oak Table.—A412 (Halifax).—From the very meagre description you give, we should say that your oak table is an 18th century piece, and worth about 8 guineas.

Objets d'Art.—**Sporting Prints on Glass.**—A622 (Wells).—About £6 or £7 is the value of the set of coloured prints of sporting prints transferred to glass.

Pictures.—**J. L. E. Meissonier.**—A1,042 (Mexico).—We are not sure from the photograph that your picture is a genuine Meissonier, but in any case we could not estimate the value without first inspecting the actual picture.

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Leeds Blue and White.—A549 (York).—Old Leeds blue and white plates, with views, are worth about 15s. each. Many plates made to-day, however, are marked "Leeds Pottery." Your Rockingham figure of a zebra may be worth £1; but it should be seen for a definite opinion.

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(Sir) James Crichton Browne, M.D.

(Sir) Wm. H. Broadbent, M.D.

A. T. Schofield, M.D.

Editors

For full particulars
see over-leaf



THE doctor is one of the most useful and necessary members of the modern community, but under ordinary conditions one cannot always avail oneself of his knowledge and skill.

SOMETIMES there is no time. An accident occurs. An artery is severed. Before a doctor could arrive the victim might bleed to death. If he were temporarily attended to by one who knew how to stop the bleeding, then a life might be saved which would otherwise have been lost.

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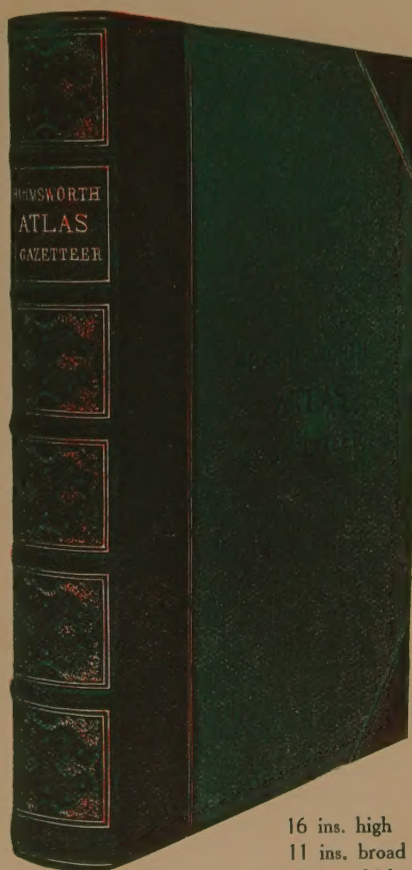
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